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E FACE.

COLLECTION

OF THE LATE J. J. PEOLI

Oil Paintings

Water Colors, Drawings, Etchings, Engravings, Lithographs, Etc., Etc.

BY ABSOLUTE PUBLIC SALE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK

SPECIAL NOTICE.

THIS being a sale to close an estate, a cash deposit will be required from every purchaser without exception.

Intending purchasers wishing to avoid the trouble and confusion of making a deposit during the sale, can make arrangements previous to day of sale, with the managers or auctioneer, at their office, 6 East Twenty-third Street.

Mr. Peoli's family, with the aid of Mr. J. M. Falconer, have endeavored to make descriptions in this catalogue accurate, but as the days allotted for public exhibition will allow ample time for a careful examination, we guarantee neither description nor condition.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY, *Auctioneer.*

IMPORTANT COLLECTION

OF

FINE ARTS

OF THE LATE

J. J. PEOLI, ARTIST.

To be Sold at Absolute Public Sale

On TUESDAY, MAY 8th, and four following days,

AT

THE AMERICAN ART GALLERIES,

MADISON SQUARE (SOUTH), NEW YORK.

THE artist, J. J. PEOLI, was born in New York City, 1825, of Venezuelan parents. At Havana, Cuba, in his twelfth year, he began the study of Art. When fourteen, he won "first prize" at the Royal Academy of San Alejandro—the privilege of Scholarship in Rome, Italy. There he remained eight years under the celebrated Minardi. From Rome he went to France and Spain, where he spent several years. While in Madrid, he painted portraits of a number of the Royal Family, and a Madonna for one of the churches. Returning to Havana, he won the highest prize, a Silver Medal. He painted many portraits of notable people. While in Italy, he was one of the members of the "Art Students' League," which formed a regiment, and as such fought under Garibaldi. Mr. Peoli was married in Cuba, and in 1864 returned to the United States, making his home in New York.

At eighteen years of age, he began collecting works of fine art, especially "Old Masters." Continuing the pursuit, he bought engravings, etchings, designs, water-colors, lithographs, and paintings in almost all the countries of Europe; his last visit being from 1875 to 1878, devoting then much time to Paris and its art facilities for study.

His art practice was not alone in "oils." He successfully produced book-illustrations, lithographs, etchings, and modeled bas-reliefs, so that he had a knowledge and practical experience invaluable to a collector of art, but seldom attained. The literature of art was familiar to him, and his valuable library of reference, with his prolonged study in the great museums, aided his intelligent decision in his acquisitions.

Chronologically, from the 15th century down to very recent date, and alphabetically, the specimens include almost every name known and valued. Many bear the "stamp" of most renowned collections, private and public, and offer a rare chance for connoisseurs. The entire collection would be a valuable nucleus for any public museum in our own country, could it be kept entire, as a result of fifty years' well directed labor. Of names represented, are :

Albert Dürer,	Marc Antonio,	Boldini,
Campagnola,	Lucas Cranach	Holbein,
The Carracci,	The Ghisi,	Castiglione,
The Little Masters,	L. David,	Delacroix,
Edelinck,	Frye,	Fortuny,
Giordano,	Claude Lorraine,	C. Maratti,

Goltzius,	Master au Dé,	Meissonier,
Mantegna,	Paul Pontius,	Salvator Rosa,
The Müllers,	I. Pils,	Rembrandt,
Guido Reni,	Ruisdaël,	Visscher.
Van Dyck,	Verbockhoven,	Van Ostadt,
Vosterman,	Van de Velde,	Berghem,
Ribera,	Raphael Morghen,	The Vernets,
Gavarni,	Honduis,	Lucas Van Leyde

etc., and their pupils and followers.

Many DRAWINGS are by the foregoing. WATER COLORS of the CONTINENTAL SCHOOLS in great variety, and of OIL PAINTINGS there are specimens of Salvator Rosa, Raphael, Ribera, Diaz, Corot, Etty, Pils, Fragonard, Goya, etc., part o which were long held by Mr. Peoli's ancestors.

For catalogues and further particulars address

THE AMERICAN ART ASSOCIATION, MANAGERS,
6 East 23d Street, Madison Square (south), New York

CATALOGUE

OF THE

FINE ART COLLECTION

FORMED BY THE LATE

J. J. PEOLI, Artist

COMPRISING

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ENGRAVINGS, LITHOGRAPHS, ETC., ETC.

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AT 2.30 AND 7.45 O'CLOCK P.M.

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE, SOUTH

WHERE THE COLLECTION WILL BE ON EXHIBITION FROM THURSDAY, MAY 3D, UNTIL DATE OF SALE, INCLUSIVE

THOMAS E. KIRBY, Auctioneer

THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1894

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

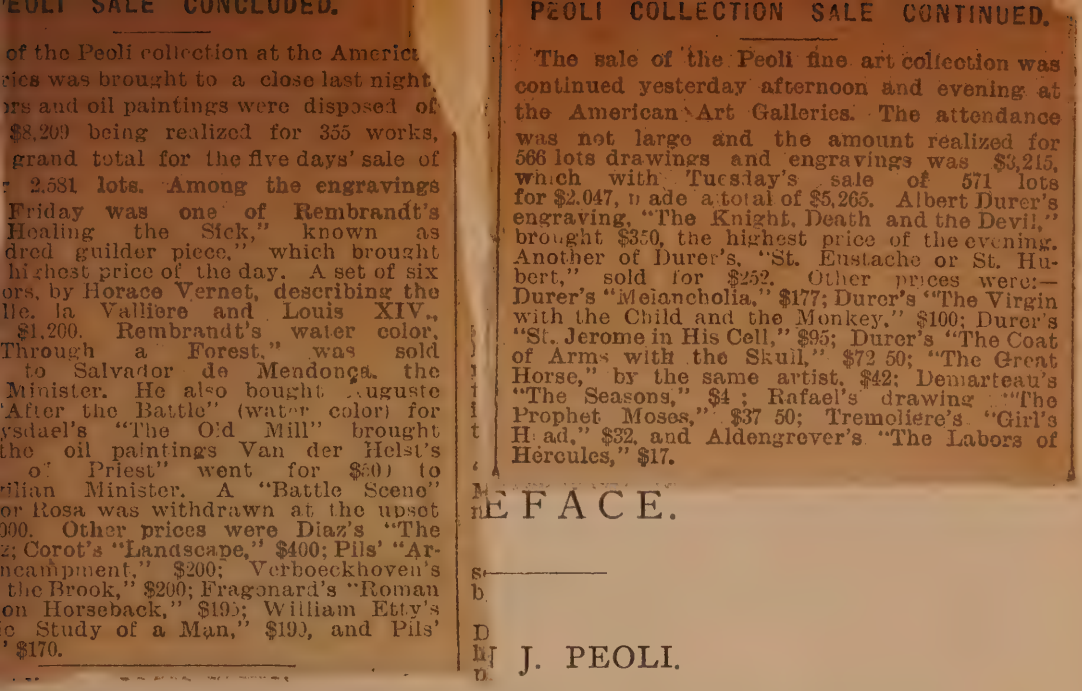
4. *The sale of any Article is not to be set aside on account of any error in the description, or imperfection. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.*

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within three days from conclusion of Sale shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer or Managers to enforce the contract made at this Sale, without such re-sale, if they think fit.

THOS. E. KIRBY, *Auctioneer.*

THE AMERICAN ART ASSOCIATION,
MANAGERS.



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E FACE.

J. PEOLI.

"JOHN J. PEOLI, an artist of this city, died of pneumonia at Sagua la Grande, Cuba, on July 8th. Mr. Peoli was born in New York on October 1, 1825, and shortly afterward moved to Havana with his parents. He began his art studies in the Royal Academy of San Alejandro. His proficiency gained him the prize by which he was entitled to a scholarship in Rome, where he studied for eight years under Minardi, finishing at Madrid and at Paris. Returning to Cuba he assumed charge of the chair of art in the Empresa School, Matanzas. He returned with his family to this city in 1861. One of his latest works was a portrait of Venezuela's hero, General Paez, and at the time of his death a partly finished life-size portrait of General Sickles was on his easel.

"The collection of water-colors, etchings, and engravings which Mr. Peoli had gathered was one of the finest in the United States. His home in New York was at No. 317 West Fifty-eighth Street, and his summer home at Sandy Hill, on the Hudson. He left New York on June 6th with one son to settle his Estate Resulta, in Cuba. He leaves a widow, four sons, and two daughters."—"Obituary" from the *New York Herald*, July 17, 1893.

Mr. Peoli was the son of natives of the city of Caraccas, Venezuela. The family were originally from Corsica. At the age of three years he was taken by his parents to Havana, and there, at the age of twelve, began the study of art. Two years later he won the first prize at the Royal Academy, which entitled him to a scholarship in Rome, Italy, where he studied during a period of eight years. The work which gained him the scholarship was a portrait of himself in black and white crayon, and is now shown with others of his works. Several years more were passed in arduous study in France and Spain. In Madrid he painted portraits of the Royal Infanta Doña Josefa de Borbon, the Royal Infante Don Enrique de Borbon, and of Don

Jose Güel y Renté (husband of the above-mentioned Infanta), and several others of the royal family. A portrait of the noted General Prim had been commenced, but the artist's sudden recall to Cuba prevented its completion. In one of the churches of Madrid is a Madonna painted by the artist. On his return to Havana, in competitive exhibition two of his paintings were awarded a silver medal—highest prize—to each. He painted many portraits of the principal men of the island, and won in marriage Doña Antonia Alfonso y Madan. In 1864 he came to the United States and made New York City his home.

In Rome he enjoyed the friendship of many prominent artists. Among them were P. Clavé, for many years director of the Academy of Fine Arts in the city of Mexico; Philip Koelman, Ponciano Ponzano; R. Balze, who was then and is still employed by the French government on copies of noted Italian paintings. While in Italy he fought under Garibaldi in the ranks of the Art Students' League, at the time of the French invasion.

His earliest "collecting" of art dates from his eighteenth year, prompted, doubtless, by the inheritance of some old paintings, of which a few are in this collection. His continuous study of the Old Masters quickened his perception, and formed for him an artistic taste for the good and worthy, which is shown in the perfect selection he has made for his collection; his fluency in modern languages aided him greatly in the formation of a library of references which is replete with the literature of art and artistic works.

He practised in all the methods of oils and water-colors. He lithographed and etched, and was thoroughly conversant with all kinds and processes of engraving on wood and metal, and he also modelled in clay. Many of the specimens catalogued, rare and most valuable, were purchased from celebrated collections and are stamped with their well-known "marks," which to collectors add greatly to the value of engravings and "Old Masters' Drawings."

The wealth of the collection may be indicated partly in stating that 137 engravers of note, their pupils and followers, are represented, beside others chronologically valuable. Thus there are in numbers, viz.: Altdorfer, 25; Berghem, 40; Cantarini, 50; Albert Dürer, 150; Goltzius, 35; Lucas Van Leyden, 50; Marc Antonio, 60; Van Ostade, 75; Raphael Morghen, 40; Rembrandt, 134; Ribera, 50, etc., etc., as per catalogue.

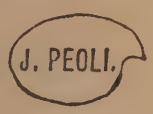
In drawings the same list will nearly hold good: Boucher, Dürer, Goltzius, L. Van Leyden, Raphael, Paul Veronese, Van Dyck,

Rubens, Rosa Bonheur, Calame, Corot, Delacroix, Diaz, Goya, Jacque, Horace Vernet, Ary Scheffer, Pils, and others.

In water-colors, about 275 in number, many are by most eminent masters.

In oils: Bassan, Corot, Diaz, Etty, Fragonard, Raphael, Pils, Copley, Melby, Ribera, Verboeckhoven, and others.

The collection is worth the attention of connoisseurs whether for private purchase or as donations to public museums, which sadly need such material as is here offered.

The mark 

used by Mr. Peoli has been stamped on all the engravings, drawings, and water-colors.

CATALOGUE.

DRAWINGS.

ANONYMOUS.

1 Landscape. The Storm. Pen and ink.
2 Frontispiece for book of poems by Alfred de Musset. Pencil.
3 Three sketches for a life of Napoleon. Pencil.
4 Design for a frieze. Red crayon.
5 Two old drawings.
6 Two landscapes. India ink.
7 Three landscapes.
8 Diana. Pencil.
9 Battle scene, from the Earl of Spencer's Collection.
10 Set of sixteen drawings for a book.
11 Twenty-four drawings for a book.
12 Two landscapes. Sepia.
13 Vision of a King. Sepia.
14 Battle between Gonzales Gomez and Moors. Sepia.
15 Costumes of men and women of different countries.
16 Four portraits (d'après Van Dyke). Red crayon.
17 Tower of Babel. Pen and ink.
18 Three drawings. Red crayon. Marquis de F. Collection.
19 Three drawings, from the Marquis de F. Collection.
20 Three drawings, one from the Hubert B. Collection.
21 The Crowning of a Prince, Hubert B. Collection.
22 Three drawings, from the Marquis de F. Collection.
23 Three drawings, from the Marquis de F. Collection.

24 Three drawings, from the Marquis de F. Collection.

25 Three drawings, two from Marquis de F. Collection, one Hubert B. Collection.

26 Three drawings, one from Marquis de F. Collection, two from Hubert B. Collection.

26½ Andromeda. Old. Interesting drawing in pen and ink.

ADAM (JEAN VICTOR).

Born Paris, 1801. Painter and lithographer of 7,000 or 8,000 designs. Studied in L'École des Beaux Arts. Pupil of Meynier and Regnault. Painted many subjects for the Museum at Versailles. Medals, 1824, 1836, etc.

27 Five pencil drawings.

28 Scenes in a Circus. Nine drawings.

29 History of the Prodigal Son. Thirteen drawings on one sheet. (Attributed.)

ALIGNY (T.).

Italian school.

30 Landscape. Study for a large painting. Sepia.

ALLAIS (J. ALEX.).

Born 1792; died 1850. Pupil of Massard and Fosseyeux. Engraved in line and mezzotint.

31 The Fortune-teller. India ink.

ALBANI (FRANCESCO).

(Called L'Albane.) Italian school. Born 1578; died 1660. Pupil with Guido Reni of Calvart. Lanzi calls him the "Anacreon of Painting."

32 Mythological subject. Marquis de F. Collection.

APIANI (ANDRÉ).

Born 1764; died 1817. As an artist held a brilliant renown in the two centuries in which he wrought.

33 (*a*) Man flaying a Satyr. Crayon. Volpato Collection.
(*b*) Jupiter. Crayon. Volpato Collection.

ARMSTEROD (T. B.).

Italian school.

34 A Supper in Olympus. India ink and pen.

AVIAT (A.).

35 Landscape. Crayon. Signed.

ALAUX.

36 Cimon's sister, Elssenica, serving as model for Polygnotus de Thasos. Pencil.

ALLEGRI, POMPONEO.

Born 1522. Son of Correggio, the illustrious painter.

37 Studies in red crayon.

BARBIERI (JEAN FRANÇOIS).

(Called Le Guerchin.) Italian school. Born 1591; died 1666. Painted altar-pieces and historical subjects. King George IV. possessed a number of his drawings.

38 (*a*) Landscape. Pen and ink.
(*b*) Hercules resting. Pen and ink.

39 St. Thomas touching Christ's Wounds. Ink.

40 St. Jerome in the Desert. Ink.

41 Venus and Cupid. Pen and ink. P. H. L. Collection.

42 Landscape. Ink. From the Casimir Perier Collection.

43 Cleopatra. Pen and ink.

44 (*a*) Landscape. Pen and ink. From the E. Gatteaun Collection.
(*b*) Landscape. Pen and ink.

45 The Quarrel. Pen and sepia. Engraved in 1788 by Eug. de Bezemont.

46 Laban redemandant ses idoles à Rachel. Ink and sepia.

47 Young Girl. Half figure. Ink and sepia. Signed.

BARNACH (J.).

1848.

48 Landscape. Pencil. Signed.

BARGLER (J.).

German school. Born 1755; died 1829.

49 Allegorical subject. Pen and ink. Collection mark.

BEAUVALLET (C. NICHOLAS).

Born 1749; died 1828. Pupil of Pijou. Sculptor, engraver, also an actor on French stage. Exhibited at Salon 1804.

50 Two landscapes. Pen and ink. Signed.

BELLANGÉ (JOS. I. HIPPOLYTE).

French school. Born 1800. Pupil of Gros. Painted military subjects, some of which are in the Galleries at Versailles. Medals, 1824, 1855. Legion of Honor, 1834.

51 Sketches in pen and ink.

BISCHOF (JAN DE, EPISCOPUS).

Born 1646; died 1686. Advocate in the Court of Holland. Amateur, but engraved for publication plates after the Old Masters, etc.

52 Holy Family (d'après Sebastianus).

53 The Centurion (d'après Paul Veronese).

54 Six sketches of horses (d'après P. de Laer). Bistre, from the Kat, the Lumbruggen, and the Goldsmid Collections.

BOUILLY (VICTOR DE BANCY).

55 Ariadne Forsaken. Pencil.

The artist was insane when he drew this design.

BOILLY (L. LEOPOLD).

French school. Born, 1761; died, 1845. Self taught. Painted over 5,000 portraits, each in an hour. One of the most popular artists of his epoch. His *genre* subjects were very diversified.

56 The Country Politicians. Pencil.

BOISSIEU (JEAN JACQUES DE).

French school. Born 1736; died 1810. Painter, engraver.

57 Landscape with figures. India ink.
58 Head of old man. Profile. Crayon. Signed.
59 Fan studies. Two crayon, two pencil. Signed.
60 Six studies. Ink, pencil, and crayon. Signed.
61 Two peasants' heads. Pen and ink. Signed.
62 Two heads of old men. Pen and ink. Signed.
63 (*a*) Pencil sketches on both sides of a sheet of paper. Signed.
(*b*) Studies of trees. Pen and ink.
(*c*) Landscape. Pen and ink.
64 Four heads. Pen and ink. Signed.
65 Meditation. Pencil. Desperet Collection. Signed.

BONNET (LOUIS MURIN).

French school. Born 1745. In St. Petersburg and Paris, he engraved portraits of celebrities, and the designs of Boucher in the "crayon manner."

66 (*a*) Mlle. Alard. Ballet dancer. Pen and ink, touched with water-color.
(*b*) Mlle. Leclerc. Ballet dancers. Pen and ink, touched with water-colors.

BREMOND (JEAN FRANÇOIS).

French school, about 1807. Pupil of Cabanel. Exhibitor at the Salon.

67 Study of female figure. Black and white crayon.
68 The Four Evangelists. Tinted drawings.

BUFFAGNOTTI (CARLO ANT.).

Italian school, about 1690. Painter, engraver, and decorator.

69 (*a*) Two landscapes (oval). Pen and ink. Signed.
(*b*) Landscape (oval). Pen and ink. Signed.

BUONAROTTI (MICHAEL ANGELO).

Italian school. Born 1475 ; died 1564. Sculptor, architect, painter, poet.

70 Warrior. Sanguiné. (Attributed.) From Collections W. K., and Collection B.

BOUCHER (FRANÇOIS).

French school. Born 1704 ; died 1770. Pupil of Le Moine. He painted subjects of mythology, fantasy, landscapes, animals, etc. "He had the grand merit of being original, graceful, lovely." "Perfect master of the mechanism of the art."

71 Back view of a woman. Red, black, and white pencil.

72 Two heads. Black and white crayon.

73 Head of an old Moor. Black and red crayon. Collection Gloomy.

74 (*a*) The Altar of Friendship. Red pencil.
(*b*) Love's Offering. Red pencil.

75 (*a*) The Altar of Friendship (a counterproof). Count de Brach Collection.
(*b*) Love's Offering (a counterproof). Count de Brach Collection.

76 La Source. Red crayon.

77 Four boys playing with dolphins. Has been etched by Demarteau. Red pencil.

78 Girl. Half nude. Crayon and red pencil.

79 (*a*) Man's head. Crayon.
(*b*) Girl sitting. Counterproof. Red pencil.

80 Child playing with a bird. Sanguiné.
School of Boucher.

81 Children's Bacchanal. Red crayon.

BLAISOT (EUG.).

French school. Born 1822. Worked in Paris and died there. Exhibitor at the Salon.

82 (*a*) Landscape with pheasants. Signed.
(*b*) Landscape with guinea-fowls.

BREEMBERG (BARTHELENY).

Dutch school. Born 1620; died 1660. Lived long in Italy. "Chose charming landscapes with historical subjects." Etched a number of plates.

83 Landscape with ruins. Sepia and white. Volpato Collection.

BOSCOLI (ANDRES).

Italian school. Born 1550; died 1606. "Was skilled in chiaro-oscuro." Painted altar-pieces and etched some plates.

84 Faneredo y Clorinda. Sepia and pen and ink. M Collection.

BERGERET (PIERRE NOLAQUE).

French school. Born 1818. Pupil of David. History, landscape, and portrait. Many of his works have been engraved.

85 Scenes in savage life. Twelve sheets. Signed.

BOURGEOIS (CONSTANT).

French school. Born 1817. Painter, engraver, and lithographer.

86 Landscape with mill. Sepia. Signed.

BODEMAN (G.).

Dutch school. 1806.

87 Landscape. Sepia and bistre. Signed

BONHEUR (ROSA).

French school, Born 1822. Now living. Hamerton calls her "the most accomplished female painter who ever lived." Benjamin, S. G. W., says: "The greatest animal painter now in France is probably Rosa Bonheur." "More refinement than in Troyon—more power than in Landseer."

88 Sheep resting. Pencil.

BARROCCIO (FRED.).

Italian. Born 1528; died 1612. "Noted for the grace and delicacy of his heads, and harmonious color tones." His designs have studied elegance, and invite investigation.

89 Marriage of St. Catherine. Pen and ink.

BOUCHARDON (EDME).

Died 1819. Brother of the painter to the King of Sweden.

90 Child's head. Red chalk. A. G. P. Collection.

BERGERET (A.).

French school. Born 1780. Pupil of David. Engraved a plate from Poussin's Sacrament of the Extreme Unction.

91 Portrait of N. Poussin in his studio. Sepia.

BERNINI (JEAN LAURENT).

Called Le Chevalier Bernin. Italian school. Born 1598; died 1680. "The Michael Angelo of his age." Arbiter and dispenser of all the works at Rome, under Urban VIII. and Innocent X.

92 Drawing for a church. Collection Marquis de F.

BARTOLOZZI (FRANCESCO).

Italian. Born 1730; died 1813. Pupil of Ferreti and Joseph Wagner in engraving. Went to England in 1764. Became very popular. His drawings are very rare.

92*a* (*a*) Man's head.
(*b*) Study of ten heads. Crayon. H. F. Collection.

92*b* Music Crowned. Pencil.

92*c* Girl's head. Profile. Pencil and colors.

BARATTA (L.).

German school. Flourished about 1629.

92*d* (*a*) The Virgin, the Child Jesus, St. Joseph, and St. John the Baptist. India ink.

(*b*) The Virgin, the Child Jesus, St. John the Baptist. Red ink.

BETANCOURT (E.).

French school.

93 Landscape. Pencil. Signed.

94 Landscape. Pencil and crayon. Signed.

95 Landscape. Sepia. Signed.

BACH (JOHANN SAMUEL).

Dutch school. Born about 1746 ; died 1778. Pupil of Kruger.

95½ Bacchanalian fête. India ink touched with colors.

CHAMPAGNE (JEAN BATISTE DE).

Born 1645; died 1688. Studied under the renowned Philip, his uncle. Professor of the Royal Academy, Paris. Painted subjects for the churches and the Tuileries.

96 Portrait of young man. Bistre and red crayon. Signed. 1648.

CALLOT (JACQUES).

French school. Born 1592 ; died 1635. Studied design under Parigii, and engraving under Thomassin. Was patronized by Louis XIII. and the nobility. Over 1,500 etchings were produced by him.

97 (*a*) A soldier. Pen and ink.

The above has always been considered an original Callot, but it is signed Norblen at lower right-hand corner, so it is possible that he may be the author, d'après Callot.

(*b*) Scene on the River Seine. Pen and ink.

98 Two grotesque figures. Pen and ink.

"His drawings are greatly admired and are even more spirited than his prints."

CAMBIASO (LUCAS).

Called Luchetto da Genova. Sometimes known as Lucas Cangiagio. Italian school. Born 1527; died 1585. Studied under his father. His fertility of invention is wonderful, his powers of foreshortening most daring. Philip II. invited him to Spain, where he painted many important works.

99 The Virgin, Child, and John the Baptist. Pen and ink. From the H. de F. Stat, the Sir Joshua Reynolds, the Friguetti, and the K. B. Collections.

100 The Martyr. The figures are geometrically drawn.

101 The Circumcision. Pen and ink.

102 Marriage of St. Catherine. Pen and ink.

103 The Martyrdom of St. Sebastian. Pen and bistre.

104 St. Sebastian. Pen and bistre.

105 Holy Family. Outline sketch. Pen and ink.

106 (*a*) Christ before Pilate. India ink.
(*b*) History. Pen and ink.

107 Holy Family. Pen and sepia. From the collection of H. de F. Stat, Collection Friguetti, and the K. B. Collection.

108 Holy Family. Pen and sepia. From the collections of H. de F. Stat, Friguetti, and K. B.

109 Holy Family at Fireside. Collections de Stat, Friguetti, and K. B.

COCHIN (CHARLES NICHOLAS).

Born 1715; died 1788.

110 Biblical subject, d'après Le Brun. Red crayon.

CAMPAGNOLA (DOMINIQUE).

School of Titian. Lived about 1543. Designed on wood and etched a number of plates. Ridolfi says: "His landscapes are little inferior to those of Titian."

111 Landscape. Red ink.

CAMASSEI (ANDREA).

Italian school. Born 1601; died 1648. Pupil of Domenichino and Andrea Sacchi. "His works are most admired for elegance of design and elevated conception."

112 A Monk. Red crayon. Marquis de F. Collection.

CARPIONI (GIULIO).

Italian school. Born 1611; died 1674. Pupil of Varotari. "His subjects are highly valued."

113 Study. In red crayon.

CARACCI (ANNIBAL).

Italian school. Born 1560; died 1609. The best known of the family. Studied Correggio and Paul Veronese, later on M. Angelo and Raphael. He had the genius of a great master, in landscape and historical subjects.

114 Ceres and Bacchus. Pen and ink. Signed.

115 St. Roch distributing alms. Crayon; two colors.

This was engraved by Guido Reni (1610) in a larger size and with some changes.

116 The Holy Family. Pencil and white.

117 Back view of man lying down. Crayon, red pencil, and bistre. Marquis de F. Collection.

118 The Draughtsman. Red crayon.

119 Landscape. Pen and ink.

120 (*a*) Children beneath arch. Pen and ink.
(*b*) Studies for Holy Family. Pen and ink.

121 Back view nude female figure. Pencil.

122 Landscape. Red pencil.

123 Landscape. Pen and ink.

124 Two sketches. One ink, the other pencil.

125 Landscape with Cupids. Pen and ink.
Landscape. Pen and ink.

126 The Sacrament. Red crayon.

127 Virgin holding the dead body of Christ on her knees. Red pencil. From Marquis de F. Collection.

CARACCI (LUDOVICO).

Italian school. Born 1555; died 1619. The founder of the school of the Caracci. Pupil of Fontana and Tintoretto. "He seems to have been the first to depict the pathos of sorrow." Sir Joshua Reynolds gives him unbounded praise. Some plates etched by him he finished with the graver.

128 Two Monks at the Cross. Red pencil.

129 "Noli me tangere." Sepia. Marquis de F. Collection.

CARAFFE (CHAS. ARMAND).

French school. Died about 1812.

130 Rome taken by the Gauls. From the Desport Collection.

131 Mars and Venus. Pencil sketch. Attributed to Canova.

CANO (ALONZO).

Spanish school. Born 1601; died 1667. Pupil of Pacheco, Castillo, and Herrera. His works in Spain are the finest produced there without study in Italy. Of all the artists he unites best the simplicity of nature with the antique.

132 In Purgatory. Pen and India ink. Gasco Collection.

CORNEILLI (JEAN B.). [THE YOUNGER.]

French school. Born 1646; died 1695. Pupil of his father. Studied in Italy. His works are in many churches in Paris, and there he became member of the Academy 1676.

133 Tobit and the Angel. Pen and India ink.

134 At the Cross. Red crayon.

CASTIGLIONE (JEAN BENOIT).

Called Le Benedetto. Italian school. Born 1616; died 1670. Painted landscapes with animals. Received some instruction from Van Dyck, whom he met in Genoa. He left more than seventy engravings etched with power, and in light and shade resembling Rembrandt and Della Bella.

135 (*a*) Head of old man. Has been sketched. Pen and ink.
(*b*) Head of a man. Has been engraved. From the Genoels and other collections.

CASTELLI (BERNARDO).

Italian school. Born 1557; died 1629. Pupil of Demini. Made designs for Tasso's works. Painted for the churches.

136 Christ preaching in the Temple. Red pencil.

137 Christ disputing with the Doctors. Red pencil.

CASEY (CHAS.).

Born 1843.

138 The Hunting Horn of Koenigswinter. Crayon and colors. Signed.

CHARLET (NICOLAS TOUSSAINT).

French school. Born 1792; died 1845. Painter, lithographer, draughtsman. Studied under Gros three years. His work, largely caricature in lithographs, widely circulated, became a power, speaking to the people not alone in design but also as legend.

139 (*a*) Light sketches in pencil. Signed.
(*b*) A huntsman. Pen and ink. Signed.

140 (*a*) Landscape. Pen and ink.
(*b*) Study of trees. Pen and ink.

141 (*a*) The Little Page. Pencil. Signed.
(*a*) A soldier. Tinted drawing.

CHAPLIN (CHAS.).

French school. Born Andelys, 1825; died Paris, 1891. Father English, mother French. "He is French and French only." Pupil of École des Beaux Arts and Drölling.

142 Venus taming Cupid. Sepia.

COTTIN (PIERRE).

Paris. Pupil of Jazet. Engraver in mezzotint and aquatint.

143 The Hen-house. Crayon. Signed.

CARLONI (J. B.).

Born 1595 ; died 1680. Pupil of Passignani. Painted admirably religious subjects for the churches of Genoa. "Had abundant invention, graceful contours of figures, most varied and beautiful expression."

144 Flight into Egypt. Pen and ink.

CIGNANI (CARLO).

Italian. Born 1628 ; died 1719. Pupil of Cairo and Albano. His design is founded on that of Correggio. "His pictures of Charity and the Chastity of Joseph are well known in foreign countries. The last he repeated."

145 Joseph and the Wife of Potiphar. Red pencil. From the J. D. Collection. Signed.

146 Children playing with a Lamb. Pen and ink.

CIPRIANI (JOHN BAPTIST, R.A.).

Born Florence, 1727. Studied in Rome. Went to England 1755. "The English school is indebted to him for the improved drawing of the figure, and more correct taste." He died London, 1786. In 1786 1,100 of his drawings were sold. One, a drawing with six figures, fetched fifty-four guineas.

147 Clytie. Has been engraved by Bartolozzi.

CLERMONT (G.).

French school. Worked in London and Paris. Director of the Academy at Reims. Exhibitor at the Salon.

148 Pastoral scene. Pen and sepia. Signed.

COMPTE-CALIX (FRANÇOIS CLAUDIUS).

Born Lyons, 1813. Pupil of the School of Fine Arts, Lyons. Medals 1844, '57, '59, '63. "Compte-Calix paints very freely and lightly with a luminous quality of touch seldom found in any but the most accomplished artists."—*P. G. Hamerton*, "*Painting in France.*"

149 The Promenade. Tinted drawing. Signed, and dedicated to Dr. Desir.

CARAVAGGIO (POLIDORO CALDARADA).

Italian school. Born 1496; died 1543. Began life as a mason. In 1512 began study with Matturino. Made a fortune. Was murdered by his servant for his money. His works have power, life, and passion, and he may be said to have originated the style which later formed the basis of the Neapolitan school.

150 Allegorical subject. India ink and white.

151 { (*a*) Religious subject.
(*b*) Two vases. Pen and ink.

CRAPELET (A.).

152 The Temple of Dakke-Nubia. Signed. India ink and colors.

CESARI (JOSEPH).

Called Le Josefin; also Le Chevalier d'Arpin. Italian school. Born 1560; died 1640. Pupil of his father, an obscure artist. Went to Rome. Prepared colors and palettes for the artists decorating the Vatican. Some impromptu sketches drew the attention of Pope Gregory XIII. Was soon regarded as the most popular artist in Rome, where are many of his works.

153 Battle between the Horatii and Curiatii brothers. Pen and ink sketch. From the Parealis Collection.

CAPPURI (BALONES).

Italian painter, engraver; worked in the eighteenth century. Blanc.

154 Going to the Fair. Pen and ink.

COSSIAU (J. J.).

155 Mythological subject. Red crayon.

CHAUVET (JULES ADOLPHE).

Born Peronne, 1828. Pupil of Ciceri.

156 { (*a*) Landscape. Pencil, tinted. Signed.
(*b*) Landscape. Tinted pencil. Signed.

CORNEILLI (MICHEL). [The Younger.]

French school. Born 1642 ; died 1708. Pupil of his father. Won the travelling scholarship at the Academy and went to Rome. Adopted the style of Annibal Caracci. Returning to Paris, Louis XIV. employed him at Trianon, Versailles, Fontainebleau.

157 Apollo. Crayon and red pencil.

158 Jesus on Calvary. Studies for a large painting. Sepia and white.

CAPURRO (FRANCISCO).

Italian artist, who flourished about 1690. Studied under Fiaselli and Spagnoletto. Employed at the Court of Modena. Died at Genoa of malignant fever.

159 Girl's head. Crayon.

160 { (*a*) St. Jerome.
(*b*) Saint at prayer.

COOPER (RICHARD).

Born London. Studied under his father, who was the master of Sir Robert Strange ; also under R. E. Pine. Was drawing-master to the Princess Charlotte, and master at the Eton School. "His landscapes are clever—chiefly Italian scenes—loosely but vigorously handled." He died sometime after 1809.

161 { (*a*) Landscape. India ink. Signed.
(*b*) Landscape. Pen and ink. Signed.

162 { (*a*) Landscape. India ink and bistre.
(*b*) Landscape. (Attributed.)

CORTONA (PIETRO BERRETINI DA).

Born Cortona, 1596 ; died 1669.

163 St. Jerome. Sepia. Signed.

CADOUZE (ANAIS).

164 Two girls. Tinted drawing. Signed.

DAVID (JULES).

French school. 1845.

165 Three drawings.

DESANDRE.

166 Two pencil sketches.

DAVID (JACQUES LOUIS).

French school. Born 1748 ; died 1825. Pupil of Vien. Won the Academy prize. Was painter to Louis XVI., with pension and apartments in the Louvre. His countrymen styled him Head and Restorer of the French school.

167 Group of nude savages dancing and playing on musical instruments. Pen and ink.

168 Study for a painting. Pencil.

169 Episode during the War of Troy. Pencil.

170 Study of male figures, nude. Pen and ink.

171 Study from Roman history. Ink and sepia.

DESENNE (ALEXANDRE JOSEPH).

French school. Born 1783 ; died 1827. Designer for various publications of the day—of Rousseau, Voltaire, Walter Scott, etc.

172 The Duel. Sepia.

173
- (*a*) The Descent from the Cross. Sepia and white.
- (*b*) The Adoration of the Shepherds. Sepia and white.
- (*c*) Flight into Egypt. Sepia and white.
- (*d*) The Transfiguration of our Lord. Sepia and white.
- (*e*) Marriage of the Virgin.

The following are attributed to Desenne :

174
- (*a*) Normandy sailor and nurse. Sepia.
- (*b*) Hunting the Ostrich. Sepia.
- (*c*) Natives of Algiers.

175
- (*a*) Six drawings for a book. Sepia.
- (*b*) Five drawings. Sepia.

DESRAIS.

176 St. Cecilia. Pen and sepia.

DESHAYES (EUGENE).

French school.

177 { (*a*) Normandy coast. Pencil and white. Signed.
(*b*) Marine view. Pencil and crayon. Signed.

DEVERIA (E.).

French school. Born 1800; died 1857.

178 { (*a*) The Proposal. Crayon.
(*b*) Asking for her Hand. Crayon.
(*c*) The Marriage. Crayon.
(*d*) At Home. Crayon.

179 { (*a*) Three peasant girls. Pencil and colors. (Attributed.)
(*b*) Two peasant women. Pencil and colors. (Attributed.)

180 { (*a*) Ecce Homo. Pencil. Signed.
(*b*) Study for a painting. Pencil. Signed.

181 Two medallions. Pencil. Signed. And Pencil Sketch of his family.

182 { (*a*) Two portraits in medallion. Pencil. Signed.
(*b*) Group in medallion. Pencil. Signed.

183 The Muses. Five drawings in pencil. Signed.

184 Five pencil drawings. Signed.

185 Three pencil drawings. Signed.

186 The Tease. Crayon and white.

DÜRER (ALBERT).

German school. Born 1471; died 1528.

187 Group of soldiers. Study for his "The Resurrection." Signed with monogram. Pen and ink.

188 The Resurrection, d'après Dürer. Pen and ink.

189 Two pen and ink studies.
School of Albert Dürer.

190 St. Simon the Apostle. Pen and ink drawing. From the Sir Thomas Lawrence Collection and the A. F. Didot Collection. Signed MW 1523.

The monogram, single M and double W, is believed by Christ to be that of Michel Wohlgemuth.

DIAZ DE LA PENA (NARCISSE VIRGILE).

Born Bordeaux, 1807; died Paris, 1876.

191 Crayon sketch of the principal figure in his famous painting, "The Last Tears."

192 Landscape. Pen and ink sketch.

193 Landscape. Pen and ink.

194 Landscape. Pen and ink.

195 Study of figures. Pencil. Three sketches.

196 Study of figures. Sanguiné. Two sketches.

197 Study of two females in Grecian costumes. Crayon.

DE TROIE (JUBET).

French school. Seventeenth century.

198 Three pencil sketches. Signed. From the Mathieu Collection.

DE LAIRESSE (GERHARD).

German school. Born 1640; died 1711. Called the Poussin of Belgium. Painted Biblical subjects. Etched a number of plates from his designs with spirit and freedom.

199 Venus, Cupids, etc. Red pencil. From the De Callieux Collection.

DELLA BELLA (STEFANO).

Italian school. Born 1610; died 1664. Studied with Daudini and Gallina, master of Callot. Executed over 1,400 plates.

200 Study of figures. Red pencil. Counterproof.

DELAROCHE (PAUL).

French school. Born 1797; died 1856. Pupil of Gros. Made his début at the Salon, 1819. Painter of the hemicycle in the theatre of Palace of the Beaux Arts. "One of the best artists who in these days have come down to the popular understanding."—*P. G. Hamerton.*

201 Portrait of his mother. Pencil.

DE TROY, JR.

French school. Born 1679; died 1752. Pupil of his father. Passed nine years in Italy. Painted historic subjects.

201½ Venus. Colored crayons.

202 (*a*) Nymphs surprised at the bath by warriors. Pen and bistre.

(*b*) Venus. Attributed. Pen and ink. Collection mark.

DE WITT (JACOB).

Dutch school. Born 1695; died 1744. Pupil of Van Spiers. At Antwerp studied Rubens and Van Dyck. Painted for churches in Antwerp and Amsterdam. "He was particularly successful in designing children. Some of his cupids or cherubs are remarkably fine."—*Bryan.*

203 Children Bacchanal. Pen, India ink, and white. Signed.

204 (*a*) Bacchanalian scene. Pen and India ink. From the L. Trilha Collection.

(*b*) Two heads. Pencil. Signed.

DENNER (BALTAZAR).

German school. Born 1685; died 1749. Miniature painter to the courts of Germany, Denmark, England, etc. Celebrated for his mechanical execution.

205 Man's head. L. M. Collection. Crayon.

DELAUNAY (NICOLAS).

French school. Born 1739; died 1792. Pupil of Rigaud.

206 Mars and Venus. After the painting by Paul Veronese. Pen and ink.

DUMONT (J.).

(Called Le Bomain.) French school. Born 1700; died 1781. Studied and imitated Natoire.

207 { (*a*) Mythological subject. Red pencil. From the Marquis de F. Collection. Signed.
(*b*) Subject from the Bible. Red crayon.

DAFRIQUE.

208 Alexandre in Apelle's Studio. Sepia.

209 King Gandul. Sepia.

210 Group of soldiers seen by torchlight. India ink and white.

DEDEBAN

211 Design for monument in memory of the fall of Algiers. With poem by the artist.

DIAMANTINI (GIUSEPPE).

Italian school. Born 1663; died 1722. Painter and engraver.

212 Two drawings, Abraham's Sacrifice, and Moses and the Laws. Attributed to Diamantini.

DELACROIX (EUGÈNE).

French school. Born 1799; died 1863. Pupil of Guerin. Made acquaintance with Gericault; this led to Delacroix's taking a new path, and the "Romantic School" was to be known later. A French critic sums up Delacroix thus: "His richness of imagination and *vertiginous* color" his strong points.

213 Lion and tiger devouring a dead horse. Sepia.

214 Pencil sketches. From the Delacroix sale. Stamped E. D.

215 Pencil sketch. From E. D. Sale.

216 Side view of a lion. Pen and ink.

DORÉ (GUSTAVE).

French school. Born 1832. Studied in Paris. Designed for the comic journals, etc. "Gustave Doré is a man of most extraordinary endowment." "He has a great fund of purely original resource."—*P. G. Hamerton.*

217 (*a*) Don Quixote and Sancho resting beneath a tree. Moonlight effect. India ink and white. Signed.

(*b*) Old man's head. India ink and white.

218 A Serenade in Spain. Sepia. Signed.

DAMONETTE.

219 Caricature. G. R. Collection.

DARLEY (F. O. C.).

Born Philadelphia, Pa., 1822. Self taught. Engraved on wood as pastime. In 1850 made outline illustrations of Rip Van Winkle for the American Art Union. For many years he was employed exclusively by a bank note company.

220 Getting ready for the Day's Work. India ink. Signed.

EINECH.

Flemish school. Born 1722; died 1788.

221 Love's Sacrifice. Design in pen and India ink.

Anacreon warming Cupid's feet. Pen and India ink.

EICHLER (GODEFROID).

German school. Born 1715; died 1770.

222 Allegorical subject. Pen and India ink. Signed.

EMILIE (MLLE.).

French school. 1815.

223 Landscape. Crayon.

ERLINGER (GEORGE).

German school. 1519. Engraved on wood and designed.

224 Holy Family. Bistre and white. Signed.

ELZHEIMER (ADAM).

German school. Born 1574; died 1620. Pupil of Offenbach. Soon surpassed his master and went to Italy. Formed his own style from "Nature, that never-failing fountain of truth."

225 Diana and Calisto. India ink.

FASSARA.

226 Hearse conveying Napoleon's remains to the Invalides. Crayon.

FEROGIO.

227 Group of women and children. Pencil.

228 (*a*) The Lovers. Pencil and white.
(*b*) Young girl and a fisherman. Pencil and colors.
(*c*) Returning from Market.

FICHEL (EUGENE BENJAMIN).

French school. 1857. Pupil of Delaroche. Chevalier of Legion of Honor. Many of his paintings are owned in the United States.

229 The Two Gossips. Pencil.

FLAXMAN (JOHN).

English school. Born 1755; died 1826. Studied in Royal Academy of London and in Italy for seven years. His statues and monuments, and his outlines illustrating classical subjects, are well known the world over.

230 The Giant and the Nymph. Pen and ink.

FRANCESCHINI (MARC ANTONIO).

Italian school. Born 1648 ; died 1729. "One of the heads of the new Bolognese school." Studied under Galli and Cignani. Worked till he was eighty-one years old, with no evidence of decay of his powers.

231 { (*a*) A pilgrim. Pen and ink.
(*b*) Child's head. Pencil.

232 Woman reading.

FRATA (MARIA DOMINIQUE).

Italian school.

233 Two drawings. Religious subject. From the Marquis de F. Collection. Paris, 1876. Signed.

FOLDEKOP.

234 Two landscapes. Crayon. Signed.

FORTY (JEAN JACQUES).

French school. 1789. Line engraver.

235 Pyrrhus kills Poletes, son of Priam. Red pencil. Collection G. C. Signed.

FRAGONARD (JEAN HONORÉ).

French school. Born 1732 ; died 1806. Pupil of Boucher. Won the Grand Prize of the Royal Academy, and with the pension went to Rome. Made Academician, 1765. He engraved designs of his own and of older painters.

236 Cupid approaching a sleeping girl. From a painting by E. Cagnacci. Pencil. This was engraved by St. Non. Desperet Collection and Theo. Herzog Collection.

237 Allegorical subject. Marquis de F. Collection. Red pencil.

238 Mephistopheles, Faust, and Marguerite. Sepia. From the De Cailleux Collection.

239 Two sketches. In red pencil.

240 Historical subject. Sepia and pen.

241 (*a*) Study made in Rome (d'après Caravaglio). Red pencil counterproof.

241 (*b*) Small sketch. Red crayon.

242 A set of nineteen drawings. Red crayon.

243 The Three Graces. From G. R. Collection.

244 (*a*) The Sacrifice. (Attributed.) India ink.

244 (*b*) The Nymph. (Attributed.) India ink.

FAVANNES (HENRI).

French school. Born 1669; died 1752. Painter and etcher.

245 Mythological subject.

FERRI (CIRO).

Italian. Born Rome, 1634; died 1689. Pupil of P. da Cortona. Many of his works are in Rome and Florence, the commissions of the nobles. "His paintings brought high prices."

246 Allegorical subject. Pen and sepia.

FONTEBASSO (FRANCESCO).

French school. Painter and engraver. Born 1709; died 1769.

247 Light sketch. Pen and ink.

FELON (J.).

French school. Nineteenth century.

248 Child playing with a greyhound. Red crayon. Signed.

GRANDVILLE (J. J.).

French school. His real name Isidore Adolph Gerard. Born 1803; died 1847. Pupil Lecomte. Author of caricatures and designs of great merit and originality. "Not for a day but for all time."

249 Divan Français Far Niente. Pen and ink. From the J. J. Grandville sale.

250 Collars and cravats. Pen and ink. Three drawings.

251 Three drawings in pen and ink. Stamp of Grandville sale.

252 The Troubles of a Dude. Stamp of Grandville sale. Pen and ink. From Collection E. Martin.

253 Caricature, drawing for a book. Pen and ink. Stamp of Grandville sale.

GERICAULT (JEAN LUIS ANDRÉ THEODORE).

French school. Born 1791; died 1824. Pupil of Carle Vernet and Guerin. "His 'Wreck of the Medusa' was exhibited in London with great applause." His most elaborate works and his slightest sketches are highly prized.

254 Nude figure, young man. On other side of paper sketch of soldier's head, and a street sweeper. Pencil.

255 Lion. Pen and ink.

256 Sketch of a horse, and head of man on other side of paper. Pencil.

257 Before and after the Race. Pen and ink.

258 Allegorical subject. Sepia. From Marietta Collection.

259 A bull-dog. Pencil.

260 A frightened horse. On other side of paper, man riding a horse. Pen and ink. Signed.

261 A horse. Pen and ink.

262 A horse rearing. Pen and ink.

263 Studies of nude figures for his painting of "The Last Judgment." Pencil. From the De Cailleux Collection.

264 A horse. Pencil. Signed.

265 Group of horses, d'après Gericault. Sepia.

GERMAIN (CESARI)

1641.

266 A Bacchanal. Pen and ink.

GREUZE (JEAN BAPTISTE).

French school. Born 1725 ; died 1805. Pupil of Grandon. "His pictures are full of life and sensibility." Some of his paintings have brought enormous prices at auction.

267 Agricultural fête. India ink.

268 Child petting some cows. India ink.

269 Two figures. India ink.

270 The Fortune-teller. Sepia and pen.

GROS (ANTOINE LOUIS, LE BARON).

French school. Born 1771 ; died 1835. Pupil of David. Visited Italy, and met Napoleon the Great, and had governmental patronage on and after his return to Paris.

271 Pencil sketch for the painting of "Genevieve." Gasco Collection.

272 Napoleon visiting the sick during the plague at Jaffa. Pen and ink.

His important painting of this subject, French writers say, is a masterpiece of art, deserving to rank with the best productions of the most eminent French painters.

GIANNI (D.).

273 Nymph and Cupid. Sepia and pen.

GERMAN SCHOOL, SIXTEENTH CENTURY.

274 The Monster guarding Andromeda. Pen and ink. From the Lafontinelle Collection.

275 Two old drawings. Pen and ink.

GREPPI.

276 Landscape. Pen and ink.

GERODET (TRIOSON ANNE LOUIS).

French school. Born 1767; died 1824. Pupil of David. Gained the Grand Prize of the Academy, and with the pension went to Italy. His work was admired for correct drawing and design and elevated expression. He was a favorite with Napoleon the Great.

277 Venus and Cupid. India ink.

GRANET (FRANÇOIS MAURICE).

French school. Born 1775; died 1849. His interiors are remarkable for their effects of light and shade. He left his fortune to found an art museum in his native town, Aix. One of his paintings in the Royal College of England cost £800 sterling.

278 The Portals. Signed. Sepia.

279 St. Jerome. Sepia.

GASPARINI (LUIGE).

280 Five outline sketches.

281 Two landscapes. India ink and bistre.

282 Four landscapes. India ink and bistre.

283 Four landscapes. India ink and bistre.

GALLE (CORNELIUS).

Dutch school. Born 1570. Studied with his father the engraver. Correctness of design and facility of execution. Engraved many plates after his countrymen and his own designs.

284 Frontispiece, d'après Rubens. Red pencil. Signed.

GALLI (F.).

(Called Bibiena.) Italian school. Born 1657; died 1745. Eminent painter. Studied under Albano. Decorated many churches. Was favored by nearly all the sovereigns of Europe.

285 (*a*) Ruins of large building. Pen and ink. From the L. Trilha, the Gasco, and C. G. Collections.

285 (*b*) Interior, with monuments. India ink. Collection Marquis de F.

286 Landscape. Pen and ink.

GAVARNI.

French school.

287 Gavarni's Diana. Pen and ink.

GRIMALDI (G. FRANCISCO).

Italian school. Born 1606; died 1680. Pupil of the Caracci. He inclined to landscape. Visited Paris, invited by Cardinal Mazarin and Louis XIV.

288 (*a*) Landscape. Pencil.
(*b*) Landscape. Pen and ink.

GELDER (ARNOLD DE).

Dutch school. Born 1645; died 1727. Pupil of Hoogstraaten and Rembrandt. Became one of the most distinguished of the latter's imitators.

289 Two drawings. Biblical subject. India ink and bistre. From the Bagelaar Collection and N. D. Goldsmid Collection.

GENOELS (ABRAHAM).

(Le Jeune.) Flemish school. Born 1640; died 1723. Pupil of Backeral and Firelaus. "May be considered one of the most eminent landscape painters of his country."

290 (*a*) The Draughtsman. Signed. (This was etched by the artist. B, No. 54.) Water-color and bistre. Goldsmid Collection.
(*b*) Landscape. Pen and bistre. Signed.

GEROUX (PROSPER).

291 Two ornaments. Pen and ink. For inlay designs.

GRENIER.

292 Bringing home the catch. Pencil and water-color.

GHEYN (JACQUES DE).

(Le vieux.) Dutch school. Born 1565; died 1625. Pupil of his father and Henry Goltz. Engraved a great many plates with correct design, good taste, and bold, free style.

293 The Burning of Troy. India ink. From the Goldsmid and De Kat Collections. Signed.

GELLÉE (CLAUDE LORRAINE).

French school. Born 1600; died 1682. Pupil of Waal and Tassi. "Always a student of nature, he did not neglect to study art." In 1627 he painted two landscapes for Cardinal Bentivoglio, getting through them the friendship of Pope Urban VIII. and the patronage of other men of title.

294 The Coliseum. Landscape. From L. Trilha and F. R. Collections.

GINTRAE (L.).

1831.

295 Landscape. Sepia. Signed.

GHEZZI (PIETRO LEONE).

Italian school. Born 1674; died 1755. Pupil of his father. The Duke of Parma conferred on him the Order of the Golden Spur. "He gained great reputation for his talents in caricature, and his works of that description are in many collections in Rome."

296 (*a*) Holy Family. Pen and ink.
(*b*) An Argument. Caricature. Pen and ink.

297 Two caricatures. Pen and ink.

298 (*a*) A Priest Promenading.
(*b*) Explaining.

GOLTZIUS (HENRI).

Dutch school. Born 1558; died 1617. Preëminent as engraver. Imitated the styles of others, and especially in a set of six plates entitled the "Masterpieces of Goltzius." Albert Dürer, Lucas van Leyden, and others being his models.

299 Galatea, d'après Raphael. Original drawing for his engraving of the same, outlined in red ink; sky and water with India ink. Writing on lower margin in Latin, and dated 1592.

300 Man playing bag-pipe. Pen and ink. Signed with monogram.

301 Two pen sketches. Signed.

GIORDANO (LUCAS).

Italian school. Born 1632; died 1705. "Called the Proteus of Painting from his talent of imitating every known manner, the result of remarkable memory."

302 Adoration of the Child Jesus. Red pencil.

GOYA (FRANÇOIS).

Spanish school. Born 1746; died 1828. Studied in Rome. He attracted the attention of Mengs, in Madrid. Charles IV. appointed him Painter in Ordinary, 1789. His chief excellence was "that of a satirist" with his pencil. The Hogarth of Spain. He parodied the religious pictures and painted priests in the form of asses or apes. He was skilful with the graver and published many plates, some after Velasquez.

303 (*a*) "Sure Natural Union." Crayon.
(*b*) Crying and Pleading. Crayon.

304 (*a*) A Strange Discovery. Group of heads in caricature. Crayon.
(*b*) The Modern Moses.

GUERIN (J. B. PAULIN).

French school. Born 1783; died 1855. Painter of history and portraits. Was member of the Legion of Honor.

305 (*a*) The Death of Abel. Crayon.
(*b*) Mythological subject. India ink.
(*c*) Nero and Agrippine. India ink.

HUNSINGER (M.).

306 Group of cattle. Pen and ink. Signed 1861.

HARPIGNIES (HENRY).

French school. Born Versailles, 1819. Pupil of J. Achard. Chevalier of the Legion of Honor; Medal at Philadelphia Exposition, 1876. Exhibitor at the Salon since 1866.

307 Landscape. Pen and ink drawing. Signed.

308 Near Marseilles. Crayon.

HERVIER (ADOLPHE).

Born Paris, 1821; died 1879. Son of a pupil of David. Landscape painter.

309 Two landscapes and several heads, all on one sheet of paper. Pencil.

310 Landscape with wind-mill. Pencil. Signed 1851.

311 Several sketches in pen and colors. Signed.

HOLZES.

1856.

312 Moses. Red pencil.

HOOGHE (ROMEYN DE).

Dutch school. Born about 1658. Painter and engraver. Had naturally fine talents and great facility of invention, which are manifest in his works.

313 View in a park. Bistre. From the Bagelaar and Goldsmid Collections.

HONTHORST (GERARD).

Dutch school. Born 1592; died 1660. Noted for his effects in torch and candle-light.

314 Study of a head. India ink. From the Leembruggen and Goldsmid Collections.

HOUBRAKEN (ARNOLD).

Dutch school. Born 1660; died 1719. Painter, etcher, and biographer of painters. Pupil of Drillenbourg and Hoogstraaten. Visited England to make the drawings of the portraits of Van Dyck which were engraved by Peter van Gunst.

315 Bacchanal. India ink. Goldsmith Collection.

316 Bacchanal. India ink. Goldsmith Collection.

HUBERT (J. B. L.).

French school.

317 Landscape. Sepia. Signed.

318 Two landscapes. Pencil.

319 Two landscapes. Pencil. Signed.

320 Two landscapes. Pencil. Signed.

HOET (GERARD).

Dutch school. Born 1648; died 1733. His father taught him glass painting, and Van Rysen design. He treated historical and fabulous subjects on canvas and in decoration of interiors. His pictures are held in high estimation.

321 A dog.

322 The Consecration of Aaron and his Sons. India ink. From the De Kat Collection, and N. D. Goldsmid.

HOLBEIN (JEAN).

German school. Born 1460. Painter. Some paintings were permitted to be made by him, for the nuns of St. Catherine at Augsburg, and were conceded to be equivalent in securing devotions as the altars of the seven ancient basilicas at Rome.

323 The Crucifixion. Sepia.

HENNEQUIN (PHILIP AUG.).

Born 1762; died 1833. Pupil of David. Gained the Grand Prize at the Academy, and went from Paris to Italy. On his return, painted for public buildings. Was patronized by the Prince of Orange. Later became director of the Academy of Art at Tournay.

324 Two allegorical subjects. Sepia.

HAMMAND (ED.).

325 Group studies. Pencil.

HILDEBRANDT (EDUARD).

German school. Born 1817; died 1868. Pupil of Isabey. Member of the Berlin Academy. Chevalier of several orders. Landscape and genre painter.

326 Three pencil sketches with children. Fournemin Collection. Signed.

327 Marine with children. Pencil. Signed.

HUET (J. B.).

French school. Born 1745; died 1811. Pupil of Le Prince. "Particularly painted landscapes, animals, and scenes of interiors in the taste of the day."

328 (*a*) Landscape, with ruins and animals. India ink.
(*b*) Sketches of animals on one sheet of paper. Pencil.

329 Group of goats and sheep. Red pencil. Has been etched.

330 A goat. Ink and color. From the Corda Collection. Signed.

331 (*a*) Young farmers. Pencil.
(*b*) Allegorical subject. Pencil. From Loizelet Sale.

332 Lion sleeping, and other animals. Pen and ink.

333 Landscape. Signed.

HENRY (1874).

334 (*a*) Landscape. Crayon. Signed.
(*b*) The River Seine. Crayon. Signed.

INGRES (JEAN AUGUSTE DOMINIQUE).

French school. Born 1781. Pupil of David. Went to Italy 1806. Returned to Paris 1824, and received pupils. Ingres was a classicist and a man of one idea. Charles Blanc says: "The works of Ingres will endure."

335 A saint at prayers. On other side of paper a dancing girl. Pencil. Signed.

336 Portrait of old lady. Pencil. Signed.

ISABEY (JEAN BAPTISTE).

French school. Born 1767; died 1855. "Peintre du Cabinet" to Napoleon First. Charles X., in 1828, and Louis Philippe, appointed him to places of honor.

337 Young man leading a lady downstairs. Pen and sepia. Mathieu Collection.

JACQUE (CHARLES ÉMILE).

French school. Nineteenth century. Wrought two years in England as draughtsman on wood. He is a fancier and breeder of sheep and poultry. His earlier pictures, like his etchings, were small. A catalogue of his engravings, by M. Guiffrey, numbers 420.

338 Outline sketch of girl, in the manner of Greuze. Pencil. Signed.

339 Caricature of a drunkard. Pencil. Signed.

340 Four caricatures. Pencil. Signed.

341 Two sketches, soldiers' heads and girl's head, in the manner of Greuze. Pencil. Signed.

342 Portrait of an artist. Pencil. Signed.

343 Frontispiece for artist's album, commenced by Ch. Jacque, May, 1854. Ink. Signed.

344 Old man sitting near a table. Pencil. Signed.

345 At the Police Station. India ink. Signed, 1832.

346 Six studies of soldiers. Pencil. Signed.

347 A hog at his trough. Crayon. Signed.

348 The Country Politician. Pencil. Signed

349 Landscape with animals. Signed.

JORDAENS (JACOB).

Born 1594; died 1678. Pupil of Van Oort. Studied the Italian works in Antwerp and was aided by Rubens. His fabulous subjects and festive scenes of tumultuous revelry best display his ability. His pencilling is always excellent.

350 Two Bacchanalian scenes.

351 Religious ceremony. India ink. Signed.

JOHANNOT (F. CHAS.).

French school. Born 1800; died 1837. Studied design and engraving under his brother. He engraved after Ary Scheffer, and illustrated the works of Walter Scott, Lord Byron, J. Fenimore Cooper, etc.

352 Four drawings. Soldiers. Pencil. Signed.

JULIEN (SIMON).

French school. Born 1736; died 1800. Pupil of Bardon and C. Van Loo. Gained a Royal Academy prize. Went to Rome, remaining ten years. Returning to Paris he gained great reputation.

353 Subject Roman History. Sepia.

354 The Landing of Cleopatra. Bistre.

JOUVENET (JEAN).

French school. Born 1644; died 1717. Pupil of N. Poussin. Decorated a number of the churches in Paris. The French are justly proud of Jouvenet as one of the greatest painters. "His most capital work in the 'Deposition from the Cross,' painted for the Church of the Capuchins, Paris, but now in the Louvre."

355 Descent from the Cross. Red pencil.

JANET-LANGE (ANGE-LUIS).

French. Born 1818; died 1872. Painter and engraver.

356 Dead soldier. Study for his painting at the Luxembourg Museum, Paris. Pencil and white. Signed.

JAZET (JEAN PIERRE-MARIE).

French school. Born 1788; died 1881. Pupil and nephew of Debucourt.

357 Two pen and ink drawings. Signed.

JEAURAT (ETIENNE).

French school. Born 1699; died 1789. Painter of history and conversation pieces. Member of the Royal Academy, 1743.

358 Sketch in pencil.

KONINCK (SOLOMON).

Dutch school. Born 1609; died 1668. Pupil of Colyns and Moyaert, but attached himself to the style of Rembrandt. His works possess great merit and are rarely seen outside of Holland.

359 Solomon's Judgment. India ink and pen.

LA FAGE (RAIMOND DE).

French school. Born 1656; died 1684. Self taught. Produced pen and ink drawings which are highly esteemed by connoisseurs. He had in his work elegance and action, fertile invention and facility of execution.

360 (*a*) Le debarquement d'Esculape. Pen and ink.
(*b*) Combat between two warriors. Pen and ink.

361 Allegorical subject, with portrait of La Fage. Pen and ink. Has been engraved.

362 Neptune. Pen and India ink. Marquis de F. Collection. Signed.

363 (*a*) Lucretia. Pen and ink sketch.
(*b*) Roman warriors. Pen and ink. Gasco Collection.
(*c*) Woman leading child. Sketch in pen and ink.

364 (*a*) Bacchanalian scene. Pen and ink.
(*b*) The Sleeping Nymph. Pen and ink. Trilha Collection.
(*c*) Canatide. Pen and ink.

365 (*a*) Coronation of the Virgin. Pen and ink. Signed.
(*b*) "L'Orgie." Pen and ink. A. A. Collection.

366 Three drawings of Bacchanalian scenes. These drawings have all been etched. Red pencil. Signed.

367 { (*a*) Bacchanalian scene. (Attributed.) Pen and ink.
(*b*) The Plague. Pen and ink.

368 { (*a*) Bacchanal. India ink.
(*b*) Nymphs. India ink.

LAFOSSE (CHAS. DE).

French school. Born 1636; died 1716. Pupil of Le Brun. Gained the prize and pension at the Academy and went to Rome. Louis XIV. gave him important works for the palaces and churches. The Duke of Montague invited him to London to paint two ceilings in his mansion, now the British Museum.

369 Study of an angel for a painting in the dome of the Invalides, Paris. Red, white, and black pencil. G. R. Collection.

LAGRENÉE (LUIS JEAN FRANÇOIS, L'AINÉ).

French school. Born 1724; died 1805. Pupil of Van Loo. Obtained the Academy prize and pension when very young and went to Rome. Became Director of the Academies at St. Petersburg and Rome. Napoleon First gave him the Cross of the Legion of Honor.

370 The Blessing. India ink and bistre. Signed. Marquis de F. Collection.

LALAISSE.

French school.

371 A soldier. Pen and ink sketch. Signed.

LALANNE (MAXIME).

French school. Born 1827. Pupil of Gigoux.

372 Two landscapes. Pencil. Signed.
373 Two landscapes. Pencil. Signed.
374 Two landscapes. Pencil. Signed.

LALLEMAND (PH. B.).

French school. Born 1710; died 1803. Pupil of I. Vernet. Painter and etcher.

375 Interior. India ink and colors. Signed.

LANFRANCO (CAV. GIOVANNI).

Italian school. Born 1581; died 1647. Pupil of the Caracci. Was knighted by the Pope.

376 Drawing for a fresco. Sepia. Signed.

377 Historical subject. Tinted drawing. Hubert Collection.

LAQUI (GABRIEL).

Dutch school. Born 1630.

378 { Writing a letter. Crayon. D'après Metzer. Signed.
Reading a letter. D'après Metzer. Signed.

LUTHERBOURG (PHILIP J.).

Born about 1741; died 1812. Studied with his father, Carl Van Loo, and Casanova. Went to England 1771; painted scenery for Garrick. Was elected member of the Royal Academy 1782.

379 Belisarius. Gouache.

380 Peasants resting. Sepia. Signed.

LAZERGES (JEAN RAIMOND HIPPOLYTE).

French school. Born 1843.

381 Study, female head. Life size. Profile. Pencil and white.

382 Portrait of a young man. Crayon. Signed.

383 Two crayon sketches.

384 Venus sleeping surrounded by Cupids. Crayon.

LE BRUN (CHAS.).

French school. Born 1619; died 1690. Pupil of Vouet and Nic. Poussin. Aged twenty-two, he was sent to Italy with a liberal pension. Six years later returned to Paris. Appointed first painter to the king. In 1662 began his series of the battles of Alexander. By his influence with the king and Colbert he succeeded in establishing the Royal Academy.

385 (*a*) Allegorical subject. India ink.
(*b*) Massacre of the Innocents. Sepia and white. Marquis de F. Collection. Paris, 1876.

386 (*a*) Battle scene. Crayon and white. From Marquis de F. Collection.
(*b*) Vulcan's Forge. India ink. Marquis de F. Collection.

387 Mater Dolorosa. Colored crayons. Marquis de F. Collection.

388 Subject from Roman history.

LECOMTE (HIPPOLYTE).

French school. Born 1781; died 1857. Painter, after the manner of Carle Vernet.

389 Two soldiers. Pencil.

390 Four military costumes. Crayon. Loizelet Sale.

391 Five military costumes. Pen and ink.

392 Two military scenes. Sketches in crayon.

LEJEUNE (EUGENE).

French school. Pupil of Delaroche and Gleyre.

393 Landscape. Crayon. Signed.

394 Landscape. Crayon. Signed.

395 Landscape. Crayon. Signed.

396 Landscape. Crayon. Signed.

LA SUEUR (EUSTACHE).

French school. Born 1617; died 1655. Pupil of Vouet and La Hyre. Was known as the Rafael of France.

397 Studies for his paintings of the history of St. Bruno. Red pencil.

These twenty-two paintings are considered his masterpieces; were painted for the monastery of the Carthusians at Paris; were afterwards bought by the king, and are now in the Louvre.

LE MOINE (FRANÇOIS).

French school. Born 1688; died 1737. In conjunction with Berain and Chaveau designed and engraved painting and sculpture in the Apollo Gallery in the Louvre. Was patronized by Louis XV.

398 Head of old man. Profile.

399 Head of old man looking up. Colored crayons. Signed.

400 Trophies of the Chase. Red pencil. From Marquis de F. Collection.

LEYDEN (LUCAS VAN).

German school. Born 1494; died 1533. Pupil of his father and Engelbrechtsen. At nine years of age he produced some engravings from his own designs. At twelve his picture of St. Hubert astonished the artists.

401 The Resurrection. Sepia and gouache.

Marked No. 12 of the "Passion" series engraved by this artist.

LEBARBIER (JEAN JACQUE FRANÇOIS).

French school. Born 1738; died 1826. Pupil of Pierre, who succeeded Carl Van Loo.

402 "Apollo repand l'abondance sur une ville fortifié." Sepia and pen.

403 Ariane. Bust, life size. Crayon. Signed.

403½ Ariane. Crayon.

LOIR (NICOLAS).

French painter and engraver. Born in Paris, 1624; died 1679. Was employed by Louis XIV. to decorate the palaces of the Tuileries and Versailles.

404 Cleobis and Briton drawing their mother's chariot. India ink. Has been etched by himself.

LONGI (D.).

405 Portrait of a boy. Pen and India ink. Signed.

LE PRINCE (JEAN B.).

French school. Born 1733; died 1781. Pupil of Vien and Boucher. Travelled in Russia and France.

406 A sleeping shepherd. Sepia. Signed.

407 Girl leading a child. Red pencil. L. Trilha Collection.

408 Man's head. Sepia.

409 An expressive head. Sepia.

LECLERC (DAVID).

Swiss. Born 1677; died 1763. Pupil of Werner. Was patronized by the German princes.

410 Allegorical subject. Pen and ink.

LEBRET (T.).

Dutch school. Nineteenth century.

411 The Shepherd and His Flock. Sepia. Signed.

LEPOITTEVIN (EUGENE).

French school. 1806; died 1870. Pupil of l'École des Beaux Arts, and Hersent. Chevalier of the Legion of Honor and Order of Leopold. "Even on his ordinary subjects he bestowed the utmost care."

412 Smugglers on the watch. Sepia. Signed.

413 Two heads. Sepia.

MALLET (JEAN B.).

French school. Born 1759; died 1825. Pupil of Prudhon and Merimee. Painted varied subjects, bacchantes, lover playing with nymphs, scenes of the family, etc., in oils, and sometimes in "gouache."

414 { (*a*) The Offering. Pen and ink.
(*b*) Meeting of the Nymphs.

415 "On Guard." Crayon and white.

416 Angelica and Medusa. Sepia and pen.

MANLIET (CHARLES).

417 Presentation to the Virgin. Pen and India ink. From the Guichardot sale.

MARRATI (CARLOS).

Italian school. Born 1625; died 1713. Painted a large number of Madonnas; thence was called "the little Charles of the Madonnas." He "restored" the great frescoes of Raphael in the Vatican.

418 Nymphs and Satyrs. Pen and ink.

MARILLIER (CLEMENT P.).

French school. Born 1740; died 1808. Designer and engraver. Studied under Halle. Devoted himself to illustrations for books, the Bible, Fables of Dorat, Les Voyages en France, á Naples et en Gréce, and for other works.

419 Four drawings for the Télémaque. Sepia and pen. From the De Callieux Collection.

MATHAM (J. A.).

Dutch school. Born 1571; died 1631. Eminent engraver. Studied under Goltzius, whose daughter he married.

420 Danae. Two crayons. Bajelaar & Goldsmid Collection.

421 Head of a young man. Two crayons.

MEISSONIER (JEAN LOUIS ERNEST).

French school. Born 1811.

422 Man reading. Two sketches in pencil.

423 Two officers. Pencil sketch.

MENGS (ANTONIO RAFAEL).

German school. Born 1728; died 1779. Pupil of his father. Royal patrons called him to Italy, Saxony, and Spain, and produced most meritorious work for all.

424 Adoration of the Shepherds. Pencil and white. From the Guichardot Collection and the Marquis de Celt Collection, who was Spanish ambassador at Rome.

425 Virgin and Child. Crayon.

MARTINELLI.

426 Pompeii. Sepia.

METZ (CONRAD M.).

Born 1755; died 1827.

427 Ulysses and the Sirens. Pencil touched with white.

MEYNIER (CHAS.).

French school. Born 1768; died 1832. Pupil of Choffard and Vincent. Won the Grand Prize and pension of the Academy and went to Rome, where he studied painting.

428 (*a*) Study for the painting "Agamemnon" at the Louvre. Signed.

(*b*) Academic study. Crayon. Collection F. R.

MIGNARD (PIERRE).

French school. Born 1610; died 1695. Studied with J. Boucher and Vouet. Was eminent as a painter of portraits, many of which the most distinguished engravers have done justice to.

429 St. John the Baptist. Red pencil.

430 Study of child's head. Red crayon.

MOITTE (P.).

French school. Born 1722; died 1780. Pupil of Beaumont. Engraved the plates for the Dresden Gallery and the cabinet of Count Bruhe.

431 Two drawings from the antique for two bas-reliefs. Signed and dated 1788. Pen and India ink. From the Theo. Herzog Collection.

MOLA (PIERRE FRANÇOIS).

Italian school. Born 1612; died 1668. Studied with Albano and from Venetian masters. Charming style. Bold, vigorous, and graceful.

432 { (*a*) Flight into Egypt. Pen and ink.
{ (*b*) Head of warrior.

MONTAGNE.

Italian and French Schools. Born 1600; died 1660. Lanzi says: "He was a native of Holland and left many works in Italy."

433 Two sketches. Pencil. From Guichardot Collection. Signed.

MONTBARD (GEORGES).

(His real name Charles Augustus Loye.) French. Caricaturist, etcher, designer. In 1872 went to England, and is there now contributing to illustrated journals.

434 Street musicians. Pencil. Signed.

MORGHEN (RAPHAEL).

Italian school. Born 1758; died 1833. Instructed by his father and Volpato, whose daughter he married.

435 Virgin of the Chair ("Madonna della Sedia").

Outline drawing in pen and ink, from which he made his well-known engraving, d'après Raphael. The engraving is No. 7 of the catalogue of Charles Blanc.

MOTTA (RAFAEL).

(Called Rafaellino da Reggio.) Italian school. Born 1550; died 1578. Pupil of Orsi.

436 The Burial of Christ. Pen, sepia, and white.

Has been engraved by Andrea Andreani. 1585. No. 15 of the catalogue of C. Blanc.

MONNET.

French school. Eighteenth century.

437 { (*a*) Diana.
(*b*) Bacchanalian scene.

438 { (*a*) Diana fleeing from the Storm.
(*b*) Satyr chasing a Wood Nymph.

MONIER (P.).

French school. Born 1639; died 1703.

439 Parnassus of the Poets. Pen and gouache.

MEULEN (VANDER, ANTOINÉ FRANCIS).

Flemish school. Born 1634; died 1690. Painter to Louis XIV.

440 Landscape. India ink.

MOUCHERON (FREDERIC).

Dutch school. Born 1633; died 1686. Pupil of Asselyn. Wrought in Paris and Antwerp. "His landscapes are generally well chosen."

441 Landscape.

MOREAU.

442 Two landscapes. Pencil.

MULLER (J.).

Born 1570. Pupil of Goltzius. Eminent engraver.

443 { (*a*) Hagar. Pen and ink. F. R. Collection.
{ (*b*) Nymphs. (Attributed.) Pen and ink.

NANTEUIL (CELESTIN).

French school. Born 1813; died 1873. Pupil of Langlois, Ingres, and l'École des Beaux Arts. Exhibited at the Salon. Two of his water-colors are hung in National Collection in the Luxembourg.

444 The Old Abbey. Crayon. Signed.

445 Four caricatures. Signed. Water-colors.

446 " " " "

447 " " " "

448 " " " "

NOLPE (PIERRE).

Dutch school. Flourished about 1670. Engraved and etched in a masterly manner.

449 Jupiter. Foudroyant les Titians. Pen and bistre.

NATOIRE (CHARLES).

French school. Born 1700; died 1777. Pupil of Le Moine. Decorated interiors. Director of the French Academy at Rome.

450 Mythological subject. Sepia. Collection Marquis de F.

NOVELLI (PIERRE ANTOINE).

Italian school. Born 1729; died 1804. Painter and engraver, etcher.

451 Two drawings, d'après Lud. Caracci. Sanguiné. Collection Guichardot.

452 Venus and Cupid at the forge. Pencil. Signed. Guichardot sale.

NAVLET (JOSEPH).

Born 1821. French. Painter and lithographer.

453 "Ydelio." Pen and ink. Signed.

NATTIER (JEAN MARC).

French school. Born 1685; died 1766. Historical and portrait painter. Won the Grand Prize of the Royal Academy, and pension. In 1713 elected Academician. In 1759 member of the Academy of Denmark.

454 Comedy. Gouache.

OTTLEY (WILLIAM YOUNG).

English school. Born 1771; died 1836.

455 Facsimile, d'après Rafael. Pen and ink.

OUDRY (J. B.).

French. Born 1686; died 1755. Pupil of Largilliere. "His animals are designed with great correctness and spirit, and touched with a facile and vigorous spirit."

456 Study of sheep and dogs. Crayon.

OCHIALLI (DAGLI).

(Also Vanvitelli.) Born 1647; died 1736. "May be called the Painter of Modern Rome," as was Canaletti of Venice.

457 Landscape.

PENNE (JEAN VAN).

Dutch school. Born 1652.

458 Ascension of a Saint. Marquis de F. Collection.

PERIGNON (NICOLAS).

French school. Born 1727; died 1782. Painter and engraver. "Etched landscapes in the style of a painter."

459 Landscape. Pen and ink. From the De Cailleux Collection.

PERRIER (FRANÇOIS).

(Called Perrier le Bourguignon.) French school. Born 1584; died 1650. Painter and engraver. Member of the Royal Academy.

460 Diana. Pen and bistre.

PESCIE (GIROLAMO).

Italian school.

461 The Angel appearing to Abraham. Pencil and white.

462 Mercury, d'après Lesueur. Sanguiné.

PINELLI (BARTOLOMEO).

Italian school. Nineteenth century. His drawings are much esteemed for beauty of design and spirited execution.

463 Pleasure and Study. Sepia. Volpato Collection.

PALCO.

464 Title page for a fine-art book. Sepia.

PALMA-JACQUES (CIREUX).

Italian school. Born 1490; died 1560.

465 Two pen and ink studies of heads. Guichardot Collection.

PALMIERI (JOSEPH).

Italian school. Born 1670; died 1740. Received several commissions from the King of Portugal.

466 Landscape. Ink and water-colors.

467 Landscape with rapids. Pen and ink. From the L. Trilha Collection.

PASSAROTTI (VENTURA).

Italian school. Born 1586 ; died 1630. Pupil of his brother. "His greatest delight was in drawing with a pen or crayon."

468 (*a*) Hand of Moses (d'après Michel Angelo). Pen and ink. Fleury Heward Collection.
(*b*) Academic study. Pen and ink.

PARIZEAU (PH. LUIS).

French school. Born 1740 ; died 1801. Executed with the graver a number of plates after Salvator Rosa and other masters in a neat and spirited style.

469 Death of a warrior. Sepia and white. Signed. Marquis de F. Collection.

470 Two historical subjects. Crayon. Marquis de F. Collection.

471 (*a*) Military prisoners. Pen and sepia. Signed.
(*b*) Military scene. Pen and sepia. Signed.

PARROCEL (JOSEPH).

French school. Born 1646 ; died 1704. Pupil of his father and Borgognone. Member of the Royal Academy. Made state painter by Louis XIV. Painted portraits, history, battle-scenes, etc., with excellence.

472 Two warriors. India ink.

PAJOU (AUGUSTIN).

French sculptor. Born 1730 ; died 1809. Won the Grand Prize of the Royal Academy, and with the pension studied in Italy twelve years. Made the statues of Bossuet and Descartes, and adornments for the Luxembourg, Palais Royal, Opera House, Versailles, etc.

473 Design for the tomb of Gen. Belle Isle. Pencil and gouache. Hubert B. Collection. Signed 1761.

PICART (BERNARD).

French school. Born 1663 ; died 1735. Pupil of his father. Designed with great taste, and his plates are said to number 1,300.

474 Fête champêtre, time Louis XIV. Marquis de F. Collection.

475 Mercury, d'après Lesueur. Sanguiné.

PAGGI (J. B.).

Italian school. Born 1554; died 1627. Patrician by birth; became an eminent painter. He was highly accomplished in letters, history, poetry, philosophy, which all served him in the composition of his pictures.

476 Study for composition of the Holy Family. Pen and sepia.

PELEGUER (VINCENTE).

Spanish school. Nineteenth century. President of the Academy of Madrid.

477 St. Ysabel, d'après Murillo. India ink. Signed.

478 The Virgin Crowned. India ink.

PIOMBO (SEBASTIAN DEL).

(Real name was Luciano.) Italian school. Born 1485; died 1547. Said to have aided with his color the designs of Michael Angelo. Author of the invention of painting on walls with oil colors.

479 Creation of Adam. Sepia. From the Guichardot Collection.

PORTORALIUS (JOANNES).

480 Andromeda.

POUSSIN (NICHOLAS).

French school. Born 1594; died 1665. Pupil of Varin. Went to Rome 1624. In 1639 invited to Paris by Louis XIII. and filled commissions for the government.

481 A Sacrifice. Drawing on both sides of paper.

482 The transformation of Ulysses' companions. Pen and bistre.

483 Holy Family. Pen and ink.

484 Death of the Pope Gregorio XVI. Pencil.

485 Landscape. Pen and ink.

PRETI (CAV. MATTIA).

Called Il Calabrese. Italian school. Born 1613; died 1699. Pupil of Lanfranco and Guercino. He painted a multitude of works for churches, public edifices, and private collections.

486 The Chaste Susannah. Pen and ink.

PRIMATICO (FRANÇOIS).

Called Le Primatici. Born 1490; died 1570. Italian school. Many frescos designed by him at Fontainebleau have been destroyed. Francis I. gave him the revenues of the Abbey St. Martin at Troyes. He was retained in the service of Henry II., Francis II., and Charles IX. "The works of Primatici are rare out of France."

487 Tarquin and Lucretia. Ink and white. W. J. Collection.

PRUD'HON (PIERRE).

French school. Born 1758; died 1823. Studied in Rome, where he became the friend of Canova. Returned to Paris 1789. He taught the Empress Maria Louise.

488 Twelve studies of parts of human figure.

488½ Pencil sketch.

PETERS.

489 (*a*) Study of young man. India ink.
(*b*) Study of young girl. Sepia.

PUGET (PIERRE PAUL).

French school. Born 1622; died 1694. Painter, sculptor, architect. Called "the Michael Angelo of France." Designed a magnificent vessel for Queen Anne of Austria, which was completed in 1646.

490 Man and Lion. Pen and ink.

491 The Return from Egypt. Pen and ink.

PIERRE (J. B. M.).

French school. Born 1715; died 1789. Made painter to the king and elected to the Academy.

492 Killing of the Golden Calf. India ink and white.

PEROT.

493 Five caricatures. Signed. Tinted drawings.

PILS (ISIDORE ALEXANDRE AUGUSTIN).

French. Born Paris 1813; died there 1875. Pupil of Picot. Graduate and Professor in l'École des Beaux Arts. In 1838 won the "*Grand Prix de Rome.*" After his studies in Rome he went to the East during the Crimean War and made studies for many of his prominent pictures. His "Battle of Almar" (1861) was purchased for the Minister of State. The four paintings in the vault over the great staircase in the new Opera House in Paris are by Pils. Many of his studies for this work are in this collection.

"An artist, he possessed all the beautiful qualities, the genius, the warmth, the disinterestedness. French he was also, by his eminent qualities as a designer; his sketching was bold, *spirituelle*, very skillful in lightness, and full of freedom. He never made merchandise of his art, or speculated on his talents. A French painter, his talent had the grand national qualities —simplicity, neatness, brilliancy."—*L. Clement de Ris, Gazette des Beaux Arts.*

494 Nymph écoutant le Satyr. Two studies for "Orpheus," Grand Opera House, Paris.

495 Venus. Two studies for the "Triumph of Minerva," Grand Opera House, Paris.

496 Jupiter. Two studies for the "Triumph of Minerva," Grand Opera House, Paris.

497 L'Architecture and L'Histoire. Three studies for the painting of "La Ville de Paris," Grand Opera House, Paris.

498 L'Amour. Three studies for "Orpheus," Grand Opera House, Paris.

499 L'enfant jouant avec un casque. Three drawings for the "Triumph of Minerva," Grand Opera House, Paris.

500 La Siene. Four drawings for the painting "La Ville de Paris," Grand Opera House, Paris.

501 Victoire. Three drawings for the painting the "Triumph of Minerva," Grand Opera House, Paris.

502 Mercury, and Argus. Three studies for the "Triumph of Minerva," Grand Opera House, Paris.

503 Two studies of Jupiter and two of Nymphs. For the "Triumph of Minerva," Grand Opera House, Paris.

504 Two studies of Saturn and two of Triton. For the "Triumph of Minerva," Grand Opera House, Paris.

505 Venus, and Minerva. Three studies. For the "Triumph of Minerva," Grand Opera House, Paris.

506 Nymph écoutant le satyr. Study for "Orpheus," Grand Opera House, Paris.

507 Anacreon and Ganemede. Two studies for "Orpheus," Grand Opera House, Paris.

508 Venus and Bras de Satyr. Two studies for "Orpheus," and an eagle, study for the "Triumph of Minerva," Grand Opera House, Paris.

509 Les Esclaves Atheniens chantant des vers d'Euripide devant Denys le Tyran. Three studies.

510 La Renommée. Three studies for "La Ville de Paris," Grand Opera House, Paris.

511 Paris, and La Poesie. Three studies for "La Ville de Paris," Grand Opera House, Paris.

512 La Victoire et Une figure de trompette. Two drawings for "La Ville de Paris," Grand Opera House, Paris.

513 Three studies for St. Paul and St. Sebastien.

514 Anacreon et l'Amour. Studies for "Orpheus," Grand Opera House, Paris, and studies for St. Paul and St. Sebastien.

515 Study for "La Ville de Paris," Grand Opera House, Paris. Two drawings.

516 Study for the "Triumph of Minerva," Grand Opera House, Paris.

517 Composition générale de l'Orphé. Grand Opera House, Paris.

518 Study for la Chapelle Saint André et St. Eustache, and two studies of a woman. Three drawings.

519 Femme Kabyle. Three studies.

520 Designs and Croquis diverses, and mounted trooper.

520½ La Peinture and La Musique. Three studies for "La Ville de Paris."

RAVENZWAAY (J. VAN).

Dutch school.

521 Landscape with cattle. Pen and lavis.

RIBERA (JOSEPH DE).

Called the Spagnoletto. Spanish school. Born 1588 ; died 1656. Member of the Academy of St. Luke in 1630. Innocent X. sent him in 1644 the cross of the Order of Christ. "He lived in elegance and respectability at Naples, and died in the midst of riches and honor."

522 St. Joseph and the Angel. Red pencil. Very fine drawing. From the Duke de Filtre Collection.

523 Man's head. Red crayon. Has been engraved.

524 (*a*) Man holding a sword. Half figure. Pencil.
(*b*) St. Jerome. Pencil.

525 Attributed. St. Joseph and the Angel. Red pencil.

RENI (GUIDO).

Called Le Guide. Italian school. Born 1575 ; died 1642. Pupil of Calvart, the Caracci. He went to Rome with Albano, gaining much applause for his work, as also bitter enemies through jealousy. The Italians say of him "that grace and beauty dwelt upon his pencil to animate his figures."

526 Venus, Cupid and two figures. Red pencil.

527 Resting in Egypt. Pen and ink. Marquis de F. Collection.

528 An angel. Pen and sepia. Marquis de F. Collection.

529 Adoration of the Virgin.

Attributed to Guido :

530 A child playing on flute. An angel. A cupid and two vases. All on one sheet of paper. Pen and bistre.

RENOUX.

French school. Worked about 1830.

531 Landscape. Sepia. Signed.

RICCI (SEBASTIAN).

Italian school. Born 1662 ; died 1734. Pupil of Cervelli and Lissandrino. Painted decorations in London for Queen Anne and the nobility.

532 Christ leaving the Cross. Vision of St. Francis d'Assis. From the Volpato, Morghen Collection.

533 Vulcan's Forges and the Love of Proserpine. Sepia.

ROBART (D. F.).

French school.

534 Two interwoven drawings.

ROBERT (LUIS LEOPOLD).

French school. Born 1794; died 1835. "Excelled in depicting genré. The sentiment and action of his pictures is good." Of four scenes of life in Italy he only finished three. While at work on the fourth he died by his own hand. The spring and summer scenes are in the Louvre. "He restored historic landscape."

535 Landscape, with ruins. Red pencil.

ROBLOT (C.).

French school.

536 Man carrying a young heifer on his back, d'après l'antique. Pen and ink. Signed.

ROCHE.

537 Military scenes. Sepia.

RODE (CHRISTIAN BERNARD).

German and Italian school. Born 1725; died 1797. Pupil of Van Loo and Restout. Painted portraits, history, and subjects for churches.

538 Three red pencil drawings.

REGNIER (J. A.).

539 Landscape. Sepia.

ROOS (PHILIP).

Called Rosa de Tivoli. German school. Born 1655; died 1705. Pupil of his father and Brandi. Acquired a wonderful facility of design. Established himself at Tivoli, where he kept a menagerie. He executed a few spirited etchings, which Huber says "are extremely scarce."

540 { (*a*) Heads of goats. Pencil.
(*b*) Three goats. Pen and ink. Signed.

541 Landscape with figures. Pen and sepia.

ROSA (SALVATOR).

Italian school. Born 1615; died 1673. Pupil of Spagnoletto. This celebrated painter was also a poet and a musician. Painted principally for the nobility.

542 Allegorical subject. Red crayon. Marquis de F. Collection.

543 The Blessing. Pen and india ink sketch.

ROBUSTI.

Called Tintoretto. Italian school. Born 1512; died 1594. Son of a dyer. Studied the works of M. Angelo and Titian with great industry. Some of his paintings are of enormous size.

544 Study of man and woman.

RANSONETTE (CHARLES).

French school. Nineteenth century.

545 Landscape, d'après N. Poussin. Sepia. Signed.

545½ Two drawings, allegorical subjects. Signed.

RUBENS (P. P.).

Flemish school. Born 1577; died 1640. Pupil Van Oort and Venius. In 1600 went to Venice; studied the works of Titian and Veronese. He was sent as envoy to Spain. Settled in Antwerp and married his first wife. In 1609 was invited to France by Marie de Medicis. The Louvre contains the remarkable works then produced. His diplomatic services were enlisted by the Infanta Isabella for Spain and later for Flanders to England. He was knighted by King Charles I., 1630. He was honored also by the King of Spain. In 1630 he married Helen Fourment, aged 16 years. Both his wives served frequently for his models.

546 The Aurora. Crayon.

547 (Attributed.) Combat des chevalliers, d'après L. da Vinci. India ink and white.

ROTTENHAMER (J.).

German school. Born 1564; died 1623. Made the works of Tintoretto his model.

548 The Rape of the Sabine Women. This has been reproduced in a number of bas-reliefs of different materials. From the Guichardot sale.

ROETTIER (FRANÇOIS).

French school. Born 1702; died 1770. An engraver who produced a number of etchings after Nicolas de Sargilliere and others.

549 Religious subject. Sketched in pen and ink.

550 A bacchanal. Pen and ink.

551 Nymphs and Cupids. Red crayon.

552 Bacchanal. Pen and ink. Duc de Filtre Collection.

REMBRANDT (VAN RYN).

Dutch school. Born 1606; died 1665. "Is grand at Amsterdam as Raphael at Rome; Rubens at Antwerp; as Velasquez at Madrid."—*Viardot.*

"Notwithstanding enormous faults, Rembrandt is beyond doubt the first painter of the world."—*Delaroche.*

553 Landscape with cottage. Sepia. From the Gasco Collection.

554 Jacob giving Esau his plate of beans. From the Vigniers sale.

555 Landscape. Sepia. From the Utterson Collection.

556 Landscape with ruins. Sepia. From the Utterson Collection.

RAYMOND (E.).

557 Landscape. Pencil. Signed. From the ◊ Collection.

RUHIERRE.

558 Cow at pasture. Red crayon. Signed.

ROUSSEAU (TH.).

French school. Born 1812; died 1867. Pupil of Guillon-Lethiere. Made his début 1834. Most distinguished as a member of the "Barbizon school."

559 Sketch in pen and ink.

SOULES (EUGENE).

French school. Nineteenth century.

560 (*a*) Trouville and its environs. Two drawings.
(*b*) Voyage on the border of the Rhine. Two drawings. Stamp of Soules' sale.

561 Voyage en Bretagne. Two drawings. Stamp of Soules' sale.

562 View in the Mountains of Auvergne. Pencil. Signed.

563 On the Banks of the Rhine. Pencil. Signed.

564 Le pic de Midi de Pau. Pencil. Signed.

565 Mountains of Bretagne. Pencil. Stamp of Soules' sale.

566 Scene in the Pyrenees, and two views in Bretagne. Three drawings. Signed.

567 Two street scenes. Sepia. Signed.

568 Landscape and Marine. Two sepias. Stamp of Soules' sale.

SERVIN (A.).

569 Street scene. Tinted drawing. Signed.

SABATTIER (LEON).

French school. Contemporary. Paris. Designer. Has lithographed innumerable views, shore and marine.

570 View of the Alps. Crayon. Signed. From the Loizelet sale.

571 In the Alps. Pencil. Signed.

SCHNEIDER.

572 Landscape. India ink.

STRADANUS (JEAN).

Flemish school. Born 1536; died 1605. Pupil of his father and Aertsen. Indefatigable artist, fertile invention, and correct design.

573 The Circumcision. Pen and sepia.

SWEBACH (JACQUES).

French school. Born 1769; died 1823. Resided mostly in Paris. "He painted battles, marches, encampments, landscapes, and huntings." He etched a large number of his designs, and his works have been engraved since his death.

574 Two pen sketches of horses. From the M. L. Collection, and the Gasco Collection.

SUBLEYRAS (PIERRE).

French school. Born 1699; died 1749. Pupil of Rivals, at Toulouse. Obtained the Grand Prize and pension of the Academy. According to Lanzi his portrait of Benedict XIV. established his reputation as the first painter of Rome.

575 Two studies for the painting of the Magdalen at the feet of Christ. Signed.

SWANEVELT (HERMAN).

(Called "Herman d'Italie.") Dutch school. Born 1650. Pupil of Claude Lorraine. His landscapes are in many galleries.

576 Landscape. Pen and ink.

SCHROVER.

577 Andromeda and Perse. Pen and India ink.

SIRANI (ELIZABETH).

Italian school. Born 1638; died 1665. Painted and engraved. Instructed by her father. In her life, not more than twenty-six or twenty-seven years, she executed 150 pictures and portraits, many of them large. She died by poison, administered through jealousy.

578 The Abduction of Europa. Pen and bistre.

SNYDERS (FRANÇOIS).

Flemish school. Born 1579; died 1657. Pupil of Kell Breughel and Van Balen. Friend and co-worker with Rubens and Van Dyck. Animals in motion he depicted ably. Philip V., of Spain, gave him large commissions.

579 Dog defending his prey. From the Goldsmid Collection.

SABATTIER (ALOYS).

Italian school. Born 1820.

580 Head, with dagger in throat. Pen and ink.

SAUVAGEOT (CHARLES LOUIS).

French school. Born at Santenay. Pupil of Aymar Verdier. Exhibitor at the Salon.

581 (*a*) The Pleasures of the Different Ages. Has been engraved. Signed.
(*b*) Sketch in pen and ink. Signed.
(*c*) The Miser. (Attributed.) Pencil.

SCHONGAUER (MARTIN, or MARTIN SCHON.).

German school. Born 1420; died 1488. Pupil of Van der Weyden. His pictures are few. His genius and manner largely influenced his successors, and his engravings remain in evidence.

582 Adoration of the Angels. Pen and ink. From the A. F. Didot Collection and from the Andreossy Collection.

STROZZI (BERNARDO).

(Called Le Genovese.) Italian school. Born 1581; died 1644. Pupil of Pietro Sorri. Was a monk of the Order of St. Francis. His finest works are in Genoa.

583 Landscape. Pen and ink.

SCHUT (CORNELIUS).

Flemish school. Born 1597; died 1655. Pupil of Rubens. Was poetic and fertile in invention. There are some of his works in the churches at Antwerp and Ghent.

584 Adoration by the Magi. Pen and India ink. From the N. D. Goldsmid Collection.

TROGER (PAUL).

German school. Born 1698; died 1777. Pupil of Alberti. President of the Academy at Vienna. He executed some spirited etchings.

585 Children's Bacchanal. Pen and ink.

TIARINI (ALEXANDRE).

(Called Thearin Bolonais.) Italian school. Born 1577; died 1668. Pupil of Fontana and Cesi, and later of Passignano. Painted religious subjects and portraits for the Duke of Mantua and other nobility.

586 Vision of St. François d'Assise. Pen and ink. From the Volpato Collection.

TAUNAY (NICOLAS A.).

French school. Born 1755; died 1830. Pupil of Casanova. He was a universal painter.

587 (*a*) Going to Market. Bistre. From the Corda Collection. Signed.

(*b*) Coming from Market. Bistre. From the Corda Collection. Signed.

TODESCHINI (TOMASO).

Italian school.

588 Two cupids kissing. Pen and ink. Signed.

THIENON (J. P.).

589 A Capuchin preaching. Pen and sepia.

TRÉMOLIÈRE (PIERRE CHARLES).

French school. Born 1703; died 1739. Pupil of Van Loo. Gained the Grand Prize of the Academy, and with the pension studied at Rome six years. "He had an extensive genius. His compositions were noble and judicious."

590 Girl's head. Colored crayons.

TENIERS (DAVID) [THE YOUNGER].

Flemish school. Born 1610; died 1690. Pupil of his father, but was much influenced by Rubens. Became the most eminent painter of genre of Belgium. He was in much favor with courts and the nobility, and was active and industrious until the time of his death.

591 Travellers dining in front of an inn. Pencil. Signed 1644.

TRAVIES (CHARLES J.).

French school. Born 1804; died 1859.

592 Two typical sketches. Pen and ink.

TASSARA.

Should read *Fassara.*

593 Portrait of a lady.

TIEPOLO (J. B.).

(Called "Le Tiepoletto.") Italian school. Born 1692; died 1769. Lanzi says: "He was the last of the Venetian artists, who acquired for himself a great reputation and became celebrated in Italy, in Germany and in Spain."

594 Bacchanalian scene. Pen and sepia.

TIEPOLO (GIOVANNI DOMINIQUE).

Italian school. Born 1725; died 1795. Pupil of his father, J. B. Tiepolo, whom he accompanied to Spain. There are about one hundred spirited etchings from his own designs.

595 Lions surprised in their retreat. Sepia. Signed. Collection Couturier.

596 Men looking at caged tigers. Sepia. Signed. Couturier Collection.

597 Nymph and Centurion. Sepia. Signed.

URBINO (RAFAEL SANZIO DI).

Italian school. Born 1483; died 1520. Pupil of Perugino. "The Prince of Painters." "To possess one Raphael is to go crowned and crested among collectors." "Well might Charles Lamb say that the race of Virgin-Mary painters is extinct. Is extinct!—was extinct three centuries ago." Raphael takes the same rank in art that Shakespeare takes in literature.

598 The Prophet Moses. Sepia and pen and ink. From the Volpato Morghen Collection.

599 Moses at the Rock. Pen and sepia. Signed.

600 St. John the Evangelist. (Attributed.) Pencil. Has all the qualities of an original.

601 Pallas putting on her robe after the judgment of Paris. Crayon. From the Balori Collection.

602 A woman standing and holding a dagger in her right hand. Sanguiné. From the Balori Collection.

603 The Virgin of the Fish. (School of Raphael.) This drawing has always been attributed to Reymundi.

604 Study in red crayon.

UDINE (GIOVANNI DA).

Born 1494; died 1564. Pupil of Giorgione and Raphael. After Raphael's death worked with Del Vaga. Was employed by the Medici at Florence. Died at Rome and was buried in the Pantheon.

605 Virgil Vestals. Pen and ink.

VAN OSTADE.

Dutch school. Born 1610; died 1685. Pupil of Hals. Had a genuine feeling for nature, picturesqueness, and extraordinary technical mastery. His sketches are esteemed highly, and are now very valuable.

606 Dance at a country inn. Sanguiné. From the Herzog Collection.

607 Peasant before an inn, and other sketches. Pencil. From the Mont Morton Collection, the Krenner Collection, the Regensberg Collection, and the B. Collection.

VAN DYCK (ANTOINE).

Flemish school. Born 1590; died 1641. Pupil of Van Balen and Rubens.

608 Academic study, half figure. Crayon. From the M. L. Collection.

609 Profile of man's head. Crayon. From the M. L. Collection.

610 Four portraits, d'après Van Dyck. Bistre.

VAN (D.).

611 Landscape. Crayon. Signed, to his friend Gignon.

VOGEL (J. G.).

612 View in Switzerland, between the great Scheideck and Rosenlaus. Sepia. Signed.

VANDER BUSH (H.).

1837.

613 Horses. Pencil. Signed.

614 Road to the Alps. Crayon.

VANNI (FRANÇOIS).

(Known as Vannius.) Italian school. Born 1565; died 1609. Pupil of Giovanni de Vecchi. Made the work of Baroccio his model. Pope Clement VII. gave him a title. He decorated churches and public edifices.

615 Flight into Egypt. Pen and ink. From the Collection M.

VASARI (GEO.).

Italian school. Born 1512; died 1574. Pupil of M. Angelo and A. del Sarto, and others. Executed important work in painting and architecture. "As a writer, he was the father of the history of painting, and has transmitted to us most precious materials."

616 The Magdalen. Red pencil.

VEYRASSAT (JULES JACQUES).

French school. Born Paris; died 1893. Painted subjects of country life pure and simple. Medals for etching in 1866 and 1869.

617 Figures. Pencil sketch. Signed.

VACCA (L.).

618 { (*a*) Landscape. India ink.
{ (*b*) Orpheus. India ink.

619 Allegorical subject. India ink.

VAN BLUM.

German school.

620 Head of a Moor. Black and red crayon.

VANLOO (CHARLES).

French school. Born 1705; died 1765. Pupil of his brother and B. Luti. His studies in Italy gave him eminence and won commissions for him as well as honors, in France and Italy. Was knighted by Louis XV. and appointed his first painter.

621 Study for the head of Anchises.

His painting, "Enée portant son père Anchise au 'milieu de l'incendie de Troie,' is No. 328 of the Louvre Collection."

622 Head of a Moor. Crayon.

VAN EYCK (HUBERT).

German school. Born about 1366; died 1426. By his strong intellectual power he breathed life into the symbolic art which had preceded him." "He represented nature as he saw it, and did not hesitate to use architectural backgrounds."

623 The return of the Chatelaine. Pen and ink.

VAN HEMELRYE.

German school. 1830.

624 A soldier taking a drunkard to jail. Pencil. Signed.

VOUET (SIMON).

French school. Born 1590; died 1649. Formed his style after Caravaggio and Paul Veronese. Travelled much. President of the Academy of St. Luke at Rome. Louis XIII. recalled him to Paris in 1627.

625 Allegorical subject. Pencil.

VON HESSEL.

626 Two figure studies. Pen and ink.

VAN DE VELDE (ADRIAN).

Dutch school. Born 1639; died 1672. Pupil of Wynants. His pictures are full of truth and nature. He painted cattle and figures in the works of his contemporaries Hackaert, Hobbema, Ruysdael, and even for Wynants.

627 Sheep and cows at pasture. Crayon and bistre. From the Balori Collection.

628 A sheep. Bistre. From the Balori Collection.

VOORHOUT (JOHN).

Dutch school. Born 1647; died 1710. Pupil of Verhout and Van Noort. Painted history and portraits. Descamps says: "One of the ablest artists of his country."

629 Ancacius. India ink.

VOLZI.

630 Sicilia. Allegorical subject. India ink.

VITE (TIMOTEO DELLA).

Italian school. Born 1470; died 1524. Pupil of F. Francia. He assisted Raphael in churches and palaces, and "acquired much of his grace, attitude, and color."

631 Judith. Pen and ink.

VIEN (JOSEPH MARIE).

(Le Vieux.) French school. Born 1716; died 1809. Regenerator of art in France. Pupil of Rivalz and Natoire. In 1743 won the Grand Prize of the Academy, and proceeded to Rome, remaining there until 1750. Was made member of the Academy, and was appointed painter to the king in 1781. His preference for the antique was carried to extremes by his pupils Vincent and David. He died in Paris in his ninety-second year, and was buried in the Pantheon.

632 Three saints. Tinted drawings.

633 Head of an old man. Red crayon.

VAN VEEN (OTTO).

(Called Otto Venius.) Flemish school. Born 1558; died 1629. Pupil of Nicholas and Van Winghen, and in Rome of Zuccero. At Antwerp opened an academy, and Rubens was among his pupils. Became quite distinguished for his works in churches, for his portraits, and for literary ability.

634 Four designs for a fresco. In india ink. Mercury, Jupiter, Mars, and Saturn and the Earth.

VAGA (PIERINO DEL).

Italian school. Born 1500; died 1547. Studied with Ghirlandais. Raphael received him into his academy, and had his assistance in the Vatican decorations. In 1527, at the sacking of Rome, he went to Genoa. Was welcomed by Prince Doria, and executed very able works. On his return to Rome Pope Paul III. granted him a pension for life.

634½ The Last Supper. Sepia.

VERNET (JOSEPH).

French school. Born 1797.

635 Landscape. India ink. From the Trilha Collection.

636 Landscape. Gouache.

VERNET (CLAUDE JOSEPH).

French school. Born 1714; died 1789. Pupil of his father and Manglard. Commissioned by Louis XV. to paint the seaports of France; these views are now in the Louvre. His works in Italy and France commanded great attention for their beauty and freshness.

637 Coachman and horses. India ink.

VALERIO (THEO.).

French school. Born 1819; died 1879. Chevalier of the Legion of Honor. Pupil of Charlet. Remarkable for his water-colors, series of lithographs, and etchings. Exhibited in the Salon.

638 An Arab warrior. Sepia. Signed.

VERNET (HORACE).

French school. Born 1789; died 1863. Pupil of his father. Maintained himself by his drawings at fifteen years of age. In 1814 Napoleon decorated him with the Legion of Honor for gallant conduct at the Barriere de Clichy, where he and Gericault served in a regiment of hussars. In 1828 was member of the Institute. In 1828 Director of the Academy at Rome. The most celebrated delineator of war subjects that the present century has produced. His wonderful memory and his power of representing what he had seen, with great facility of execution, made him remarkable.

639 Moor's head. Crayon.

640 Mounted Arabs. Two drawings in pencil.

641 Place de l'hôtel de Ville during the Revolution. Paris. Pen and bistre. From the Balori Collection.

642 The Cornet. Pencil.

643 Six pencil drawings of soldiers of the French army.

644 A wounded soldier of the Guard. Pen and gouache. Signed.

VERONESE (PAUL) [CAGLIARI].

Italian school. Born 1532 ; died 1588. Pupil of his uncle, Badile. Attained an immense reputation. Grand in composition ; noble in design.

644½ Historical subject.

VERDIER (FRANÇOIS).

Flemish school. Born 1651 ; died 1730. Pupil of Le Brun. Painter, designer, and engraver. His drawings in black, white, and red chalk are highly appreciated.

645 Four drawings. White and black crayon.

646 Six drawings from the life of Christ. White and black crayon.

647 Three drawings. White and black crayon.

648 Six drawings. Black and white crayon.

649 Six drawings. Red crayon. From P. Collection.

650 A set of twelve drawings. Colored crayon.

651 A set of ten drawings. Black and white crayon.

652 A set of twelve drawings. Colored crayons.

653 A set of eighteen drawings. Life of Christ. Black and white crayons. From the Marquis de F. Collection.

654 A set of twelve drawings. Black and white crayons.

655 A set of ten drawings. Black and white crayons.

656 A set of six drawings. Life of Christ.

657 A set of six drawings. Life of Christ.

658 A set of six drawings. Roman history. Colored crayons.

659 A set of twenty drawings. Life of Christ. Black and white crayon.

660 A set of twelve drawings. Life of Christ. Black and white crayon.

661 A set of ten drawings. Historical subjects. India ink.

662 A set of twelve drawings. Crayons.

663 A set of twelve historical drawings. Black and white crayons.

664 A set of eighteen drawings. Historical subjects. Red crayon.

665 A set of sixteen drawings. Historical subject. Black and white.

666 Two allegorical drawings. Black and white crayons.

667 Hercules and Iole, and two other drawings. Crayon.

WERNER (JOSEPH).

German school. Born 1637; died 1710. Pupil of Merian, the Younger. Studied in Italy. Painted portraits, history, etc. Had the patronage of Louis XIV. In 1696 was appointed Director of the Berlin Academy by the king, and given a pension.

668 Allegorical subject. India ink and white. Signed.

WILLIKENS (TH.).

669 Antique monument. Pen and ink. Signed 1733.

WILLE (PETER A.).

French school. Born 1748. Son of the eminent engraver. But preferring painting, studied at the Academy and became member of it. His father engraved some of his works, and he etched some of his own designs.

670 Landscape. Pencil. Signed 1772. From F. R. Collection.

WYNANTS (JEAN).

Dutch school. Born 1600; died 1677. Self-instructed. Painted "views in Holland, which are highly esteemed." Established an academy, and had among his scholars Wouvermans, and A. Van de Velde, and other eminent masters.

671 Landscape. Pen and ink. E. G. Collection.

WEITBRECHT (C.).

672 A set of thirty outline drawings, and an engraving of No. 3 of set. Pen and ink. Signed.

WINTTER (JOSEPH G.).

German school. Born 1720 ; died 1789.

673 (*a*) Dogs in chase of a deer. Pen and ink. Signed.
(*b*) Dogs in chase of a bull. Pen and ink. Signed.
(*c*) Sketch on both sides of a sheet of paper. Pencil.

WATTIER (ÉMILE).

French school. Born at Paris, 1820. Pupil of Gros. Exhibited in the Salon, 1859. Subjects from the History of Psyche and sketches of decorations for the Salon of M. le Comte de Grisenoy.

674 (*a*) Venus instructing Cupid. Crayon. From H. B. Collection.
(*b*) Venus disarming Cupid. Crayon. From H. B. Collection.

WATTEAU (LOUIS JOSEPH).

French school. Born 1731 ; died 1803. Painted scenery. Became acquainted with Claude Gillot, and soon surpassed him. Made drawings for Audran from pictures on the Luxembourg. His works are rarely to be met out of his own country, where they are held in high estimation.

675 Officers examining a map. Sepia.

WEST (BENJAMIN).

English school. Born Pennsylvania 1738 ; died London, 1820. A Quaker. One of the founders of the Royal Academy. He became President. Resigned and was re-elected. During thirty-three years in which he painted for the king he received £4,187 sterling. Sir Thomas Lawrence and Sir Martin Shee rated his works as superior to any former productions of English art. "The greatest historical painter since the days of the Caracci."

676 John the Baptist. Pencil.

WIESLANDY (G.).

677 Judith. From J. D. Collection.

ZUCCARO.

Italian school. Born 1542; died 1609. Pupil of his brother. Soon became the first artist in Rome, and every work on a large scale was assigned him. In 1574 went to England. Painted there many portraits. Among the sitters were Queen Elizabeth and Mary Queen of Scots.

678 Ecce Homo. Pen and bistre gouache. Signed. From the Loizelet Sale.

679 Adoration of the Virgin. Pen and bistre gouache. From the Loizelet Sale.

680 (*a*) Drawing in pen and sepia. From the Loizelet Sale.
(*b*) Two men in conversation. Sepia. From Marquis de F. Collection

ENGRAVINGS.

ANDREANI (ANDRÉ).

This eminent engraver was born about 1540, and died 1625. He was particularly noted for his wood engravings, which art he carried to a very high degree.

681 The pavement of the dome of Sienna, d'après Beccafumi: "Abraham's Sacrifice" (clair-obscur of three plates) and "Moses breaking the Laws" (woodcut of one plate). A. F. Didot Collection. Bartsch, Sec. I., No. 4. Extremely rare.

682 Pilate, d' après Jean de Bologne. (Clair-obscur of four plates.) Composed of two sheets; this is the right-hand sheet. Sup. imp. John Bernard Collection. Bartsch, Sec. II., No. 19.

683 The Entombment, d'après Raphael Motta di Reggio. (Clair-obscur of four plates.) Sup. imp. P. Marietta Collection. Bartsch, Sec. II., No. 24. Extremely rare.

684 The Virgin, d'après Alexandre Casolano. First state. (Clair-obscur of three plates.) Sup. imp. Bartsch, Sec. III., No. 13.

685 The Virgin accompanied by Saints, d' après Ligozzi. First state. (Clair-obscur of four plates.) Sup. imp. Bartsch, Sec. III., No. 27. Extremely rare.

686 The Rape of the Sabines, d'après Jean de Bologne. First state. (Clair-obscur of four plates.) Sup. imp. A. F. Didot Collection. Bartsch, Sec. VI., No. 4. Extremely rare.

687 The Rape of the Sabines, d'après Jean de Bologne. First state. (Clair-obscur of four plates.) Very fine imp. A. F. Didot Collection. Bartsch, Sec. VI., No. 4.

688 The Adoration by the Magi, d'après Luvini. (Clair-obscur of three plates.) Sup. imp. A. F. Didot Collection. Bartsch, Sec. II., No. 4.

689 The Adoration by the Magi, d'après Luvini. (Clair-obscur of three plates.) Sup. imp. A. F. Didot Collection. Bartsch, Sec. II., No. 4.

690 The Adoration by the Magi, d'après Luvini. (Clair-obscur of three plates.) Sup. imp. A. F. Didot Collection. Bartsch, Sec. II., No. 4.

AUDRAN (G.).

A French engraver of considerable merit, born 1630.

691 Large engravings, d'après Lafage. Three prints.

692 St. André.

ALIX (P. M.).

French engraver, born in 1752.

693 Le télégraphe d'amour.

AMMAN (JOST).

A Swiss painter and engraver, born at Zurich in 1539.

694 Lucretia. A. F. Didot Collection.

ALDENGREVER (HENRI).

A celebrated German painter and engraver. Born 1502; died 1558. Some of his pictures are to be found in the galleries at Munich and Berlin. Was greatly distinguished as an engraver among the class known as "the little masters" from the small size of their plates.

695 History of Susannah. B, 32.

The labors of Hercules ; a set of thirteen prints :

696

(*a*) Hercules still in his cradle strangles two serpents. First state. A. F. Didot Collection. Bartsch, 83.

(*b*) He kills the lion of Nemea. First state. A. F. Didot Collection. Bartsch, 84.

(*c*) He lashes Cacus. First state. A. F. Didot Collection. Bartsch, 85.

(*d*) He destroys the Lernæan Hydra. First state. A. F. Didot Collection. Bartsch, 86.

(*e*) He brings Cerberus from Hades to the upper world. First state. A. F. Didot Collection. Bartsch, 37.

(*f*) He chokes the giant Antæus. First state. A. F. Didot Collection. Bartsch, 88.

(*g*) He struggles against the river Achelous. First state. A. F. Didot Collection. Bartsch, 89.

(*h*) He kills the dragon guarding the golden apples in the garden of the Hesperides. First state. A. F. Didot Collection. Bartsch, 90.

(*i*) He aids Atlas to sustain the Heavens. First state. A. F. Didot Collection. Bartsch, 91.

(*j*) He saves Hippodameia from the Centaurs. First state. A. F. Didot Collection. Bartsch, 92.

(*k*) He slays the Centaur Nessus. First state. A. F. Didot Collection. Bartsch, 93.

(*l*) He erects the pillars as a proof that he has been to the limits of the known world. First state. A. F. Didot Collection. Bartsch, 94.

(*m*) He captures the stag with the bronze feet. First state. A. F. Didot Collection. Bartsch, 95.

697

(*a*) Hercules still in his cradle strangles two serpents. Bartsch, 83.

(*b*) He lashes Cacus. Bartsch, 85.

(*c*) He chokes the giant Antæus. Bartsch, 88.

(*d*) He erects the pillars as a proof that he has been to the limits of the known world. Bartsch, 94.

(*e*) He captures the stag with the bronze feet. Bartsch, 95.

698 (*a*) Paris, Venus, and Love. Bartsch, 99.
(*b*) Fortune. Bartsch, 143.
(*c*) The Monk and the Nun. Exceedingly rare. Bartsch, 178.

699 Man and woman standing, d'après Aldengrever. Very fine imp. and very rare. A. F. Didot Collection.

AUGRAND.

700 Talma, d'après Manuret. Charles Blanc, 2.

ALLEMAND (LOUIS HECTOR).

Born 1809. This artist was an amateur, and his engravings were made for himself and friends; they were not in the market, and consequently are very scarce.

701 Landscape. Sup. imp.

702 Landscape. Sup. imp.

703 Landscape. Sup. imp.

ANDERLONI.

An eminent Italian engraver of the eighteenth century.

704 Solomon's Judgment, d'après Raphael. Proof.

704½ Solomon's Judgment, d'après Raphael.

ALBERTI (CHERUBINO).

Born 1552; died 1615. Celebrated painter and engraver.

705 (*a*) Venus rising from the deep. Bartsch, 97.
(*b*) A man sitting. Second state. Sup. imp. Bartsch, 149.
(*c*) Truth combined with Justice. Bartsch, 153.

AUDIBRAN.

706 The fallen angel awakens, d'après Flatters, for Milton's "Paradise Lost." Before any letters. Sup. imp., with the autograph of the artist.

706½ Vulcan's forges, for Milton's "Paradise Lost." Before any letters. Sup. imp., with artist's autograph.

707 (*a*) Martin Luther. Sup. imp., with artist's autograph.
(*b*) Joan of Arc. Sup. imp.

708 The entombment. Sup. imp., with artist's autograph.

709 (*a*) Historical subject, with artist's autograph.
(*b*) The invalid.

710 Scenes in the Revolution, with artist's autograph. Two prints.

ANSELIN (J. L.).

Born, Paris, 1764; died 1825.

711 Adam and Eve, d'après Le Barbier. Open letters. Charles Blanc, 1.

AUDOIN (PIERRE).

Born Paris, 1764; died 1822. He engraved for the collection of the *Museum*, published at Laurent, several of the finest works of the Italian and Dutch masters.

712 Jupiter and Antiope, d'après Correggio. Charles Blanc, 5.

ALIAMET (J.).

713 St. Vallery. P. Collection.

BYE (MARCO DE).

Born 1612; died 1670. As an engraver he is deserving of great notice, and his etchings of animals are much esteemed.

714 (*a*) An ox standing. Before the name. Sup. imp. Bartsch, 32 b.
(*b*) A cow standing. Before the name. Sup. imp. Bartsch, 32 g.

715 (*a*) A cow lying down. Before the name. Sup. imp. Bartsch, 32 c.
(*b*) A cow standing. Before the name. Sup. imp. Bartsch, 32 d.

716 (*a*) A cow licking herself. Before the name. Sup. imp. Bartsch, 32 e.
(*b*) An ox standing. Before the name. Sup. imp. Bartsch, 32 f.

717 (*a*) A cow licking herself. Bartsch, 32 e.
(*b*) A lion with mouth open. Bartsch, 54.

718 (*a*) Leopards. Three plates. Bartsch, 42, 45, and 47.
(*b*) Bears. Three plates. Bartsch, 67, 69, and 72.

719 Lions. Four plates. Bartsch, 51, 53, 54, and 56.

BERGMÜLLER (JOHANN G.).

Born 1687; died 1762.

720 The Seasons. Four plates. Charles Blanc, 117 to 120.

BAUSE (J. F.).

721 Portrait.

BETTELINI (PIETRO).

Born 1765; died 1825. A very eminent Italian engraver.

722 The Assumption of the Virgin.

BISCHOP (JOHN DE).

Designer and engraver; born in Hague, 1646. Was particularly deserving notice as an engraver.

723 (*a*) The Laocoön.
(*b*) Music.

724 Hercules. Two plates.

BLANCHARD (PÈRE).

Born, Paris, 1766.

725 St. Juste, d'après Murillo. P. Collection.

726 Jupiter and Antiope, d'après Correggio.

BASSAN (PIERRE FRANÇOIS).

Born Paris, 1723; died 1797.

727 { (*a*) The Dead, d'après Rembrandt. Before the name.
(*b*) The same. After the name.

BURKNER (H.)

728 A set of sixteen prints, d'après Bendeman.

BOULOGNE (LOUIS DE [Le Père]).

Born Paris, 1609; died 1674. Excelled in copying the old masters.

729 The Rape of Helen, d'après Guido. Charles Blanc, 11.

BALLIN (J.).

730 The Sailor's Return, d'après Mallet. Before any letters. Sup. imp., with autograph of the artist.

731 Young Girl at her Window. Sup. imp. Before any letters. With autograph of the artist.

BERVIC (CHAS. CLEMENT).

One of the most eminent of French engravers. Born in Paris, 1756. His capital work was the Laocoön, pronounced by connoisseurs the finest representation of a marble group ever executed.

732 The Laocoön. Very fine imp. Charles Blanc, 2.

733 Dejanira, d'après Guido. Sup. imp. Charles Blanc, 3.

734 The Education of Achilles, d'après Regnault. Sup. imp. Charles Blanc, 4.

735 Senac de Meilhan. Charles Blanc, 12.

BOSELMAN (DE BILMONT).

736 Carlos Maria Ysidoro de Borbon and Maria Francisca de Braganza. P. Collection.

BLŒMÆRT.

737 The Shepherd.

BOIS.

738 The Deluge. Four plates.

739 Martyrdom of Saints. Eight plates.

BRIZZIO (FRANCESCO).

Born 1575 ; died 1623. Distinguished painter and engraver.

740 The Holy Virgin. Bartsch, 3.

BOEL (PIERRE).

Born 1625 ; died 1680. The prints of this artist are exceedingly rare, even in the best collections his works are rarely found.

741 The Boar-Hunt. First state. Very fine imp. Bartsch, 7. This print is considered to be one of Boel's best engravings.

BEISCH.

German painter and engraver. He excelled in landscapes and battle-pieces. Born 1665.

742 Landscapes. Three plates.

BEISSON (ETIENNE).

French engraver. Died 1820.

743 Tirant au sort.

BISCAINO (BARTHOLEMI).

Born in 1632 ; died of the plague in 1657. He etched several plates, finely composed and elegantly drawn.

744 The Circumcision. Bartsch, 10.

745 The Virgin and the Child. Before the number 251, below the Virgin's foot. Bartsch, 21.

746 The Virgin worshiping the Child Jesus. First state. Before Ramondi and before the number. Bartsch, 22

BONASONE (JULES).

Born about 1510; died about 1580. His works are executed with great facility and elegance, and are much esteemed.

747 Silene riding a Donkey. Sup. imp. Arozarena Collection. Bartsch, 88.

748 (*a*) Two satyrs bringing Silene to King Midas. Very fine imp. Bartsch, 89.

(*b*) Bacchus. Bartsch, 90.

BOURDON (SEBASTIAN).

An eminent French painter and engraver. Born 1616; died 1674. Bourdon is said to have had such a wonderful memory that he could copy a picture he had once seen.

749 (*a*) The Virgin with the bowl. First state. Sup. imp. Charles Blanc, 10.

(*b*) The Baptism of the Eunuch. Robert Dumesnil, 30.

750 (*a*) The Holy Family.

(*b*) The Nativity. Sir J. Reynolds Collection.

BOLOGNINI (J. B.).

(Le vieux.) Born in Bologne, 1612; died 1689.

751 (*a*) The Massacre of the Innocent. Bartsch, 1.

(*b*) Christ making St. Peter the Head of the Church. Bartsch, 2.

BARBIERI (FRANCESCO).

(Called Guercino.) Born 1590; died 1666. An Italian painter of great eminence. His etchings are executed with great spirit and freedom.

752 (*a*) St. Anthony of Padua. Second state, with name of Rossi. Collection mark. Bartsch, 1.

(*b*) The same.

BARTOLOZZI (FRANCESCO).

Born in Florence, 1730; died 1813. A celebrated Florentine designer and engraver.

753 Clytie, d'après Annibal Caracci. Sup. imp. Charles Blanc, 122.

754 Clytie, d'après Annibal Caracci. Charles Blanc, 122.

755 Death of Lord Chatham, d'après Copley. P. Collection. Charles Blanc, 447.

756 Landscape, d'après Poussin.

757 Handel. Proof. Charles Blanc, 536.

758 { (*a*) Mother and Child. Proof. Charles Blanc, 643.
{ (*b*) Charity.

759 The Archers, d'après Michel Angelo. Proof.

760 { (*a*) The Seller of Cupids.
{ (*b*) Satan, Sin, and Death.

761 The Weeping Willow. Colored.

BARTOLOZZI AND W. BYRNE.

762 The Death of Capt. Cook, d'après Weber. P. Collection.

BALLIE (WILLIAM).

Born in Ireland, about 1736.

763 Two portraits.

BLOEMEN (JOHANNES F. VAN).

Born 1656; died 1740. There are many of his works in the palaces at Rome. Particularly noted for his landscapes.

764 L'homme au pannier. Charles Blanc, 5.

BERTRAND (NOEL).

Born 1784.

765 King Pyrrhus. A study d'après Poussin.

BREBIETTE (PIERRE).

Born about 1598 ; died 1650. Particularly noted as an engraver. Worked in a spirited and masterly style.

766 (*a*) The Virgin, the Child, and St. John the Baptist. Charles Blanc, 5.
(*b*) Bacchanals. Paul Visscher Collection.

BARONIUS.

767 The Virgin.

BELLI (J.).

768 Jupiter and Juno.

BERNARDI (JACOBO).

769 (*a*) Barozzi da Vignola. Charles Blanc, 6.
(*b*) Andrea Palladio. Charles Blanc, 8.
(*c*) Vetruvio Pollione. Charles Blanc, 10.

BILLION.

770 Preaching. Proof, with autograph of the artist.

BRIDEAUX (A.).

771 Louis Philippe, d'après Winterhalter. P. Collection.

BARRIERE (DOM).

Born about 1610 ; died 1678. Great French engraver.

772 (*a*) Bellerophon subduing the Monster. Very fine imp. John Monogan Collection. Charles Blanc, 161.
(*b*) Mercury and two women. Very fine imp. John Monogan Collection. Charles Blanc, 162.
(*c*) Marine. Very fine imp. Charles Blanc, 204.
(*d*) The Embarkment of St. Ursula. Very fine imp. John Monogan Collection. Charles Blanc, 206.

773 (*a*) Bellerophon subduing the Monster. Very fine imp. Charles Blanc, 161.

(*b*) Mercury and two women. Very fine imp. Charles Blanc, 162.

(*c*) Marine. Charles Blanc, 204.

(*d*) The Embarkment of St. Ursula. Very fine imp. Charles Blanc, 206.

BALDRINI (NICOLO).

Was born early in the sixteenth century. Celebrated wood engraver, he executed a number of prints after Titian in a bold, free style.

774 The Adoration of the Shepherds, d'après Titian. First state, before the plate was retouched. Very fine imp. A. F. Didot Collection. Charles Blanc, 3. Pass., 9.

775 The Adoration of the Shepherds. Second state, after being retouched. A. F. Didot Collection. Charles Blanc, 3. Pass., 9.

776 Caricature of the Laocoön. Charles Blanc, 26. Pass., 97.

777 Landscape with a woman milking a cow. First state. Charles Blanc, 34. Pass., 96.

BOUILLARD (J.).

778 (*a*) Daphne and Apollo, d'après Van Loo. Charles Blanc, 13.

(*b*) Boreas and Orestes, d'après Vincent. Charles Blanc, 14.

779 Francesco Bartolozzi, d'après Violet.

BLOT (MAURICE).

Born Paris, 1754; died 1818.

780 Allegorical subject.

BERTINOT.

781 Portrait. Sup. imp. Before any letters. With artist's autograph.

BERTONNIER.

782 A Mother's Love, d'après Genod. Before any letters. With autograph of the artist.

BEIN.

783 (*a*) Fac-simile of a drawing in the Louvre by L. de Leyde.
(*b*) Fac-simile of a drawing by Raphael.

BRIOT.

784 Emblems. Thirty-two plates.

BOUCHER (FRANÇOIS).

Celebrated French painter and engraver. Born in 1704; died 1768. Was appointed court painter and greatly favored.

785 Young girl listening to a young man playing the guitar, d'après Watteau. First state. Sup. imp. Beaudicourt, 102.

786 (*a*) The Spaniard playing the guitar, d'après Watteau. First state. Sup. imp. Beaud., 127.
(*b*) The same. Second state (not described), with landscape in the background. Sup. imp. Beaud., 127.

787 (*a*) Five travelling musicians, d'après Watteau. First state. Sup. imp. Beaud., 147.
(*b*) The same. Second state (not described), with *** at the top on the left. Sup. imp. Beaud., 147.

788 (*a*) Woman sitting, d'après Watteau. First state. Sup. imp.
(*b*) The same. Second state, with stone bench, etc. Sup. imp.

789 Two studies, d'après Blomaert. Sup. imp. Beaud., 173 and 174.

790 Two studies, d'après Blomaert. First and second states. Sup. imp. Beaud., 175. Exceedingly rare.

791 Three studies, d'après Blomaert. Sup. imps. Beaud., 172, 176 and 178.

792 Two studies, d'après Blomaert. Sup. imp. Beaud., 180 and 181.

BAL (JOSEPH).

793 Temptations. Sup. imp. Before any letters.

794 Mater Dolorosa. Sup. imp. Before any letters. With artist's autograph.

BENHAM (HANS SEBALD).

Born 1500; died 1550. Very eminent engraver; one must render justice to his great talents. He studied under his uncle, B. Benham, whom he greatly resembled in his works. Was also a pupil of A. Durer.

795 Adam and Eve. Sup. imp. A. F. Didot Collection. Bartsch, 6.

796 (*a*) The Expulsion from Paradise. Bartsch, 7.
(*b*) Moses and Aaron. Goldsmid Collection. Bartsch, 8.

797 (*a*) Judith. Bartsch, 10.
(*b*) Cleopatra. Bartsch, 77.
(*c*) Lucretia. Goldsmid Collection. Bartsch, 78.

798 (*a*) The Emperor Trajan. Goldsmid Collection. Bartsch, 82.
(*b*) Patience. Goldsmid Collection. Bartsch, 138.

799 (*a*) A Triton and a Nereid. Goldsmid Collection. Bartsch, 87.
(*b*) The Standard Bearer and the Drummer. Goldsmid Collection. Bartsch, 199.
(*c*) The coat-of-arms with the cock. Goldsmid Collection. Bartsch, 256.

800 An allegory on life, representing the feast of Herodiade (in the style of Hans S. Benham). Most wonderful composition.

801 Adam and Eve (in the style of Hans S. Benham). Clair-obscur of three plates.

BALDI (LAZARE).

Eminent artist. Born 1624; died 1703.

802 The Conversion of St. Paul. The only engraving by this artist. Bartsch, 1.

BOEL (CORNELIUS).

Flemish engraver. Born 1580. His plates are executed in a clear, neat style, with great merit.

803 (*a*) Charles V. Charles Blanc, 19.
(*b*) Charles V. crowned Emperor enters Rome in triumph. Charles Blanc, 21.

BRUYN (NICOLAS DE).

804 The Prophet Ezekiel. Charles Blanc, 26.
805 The Massacre of the Innocent. Charles Blanc, 44.

BOTH (JEAN).

Eminent Dutch artist. Born 1610; died 1650. In his work everything is warm, tender, and harmonious.

806 (*a*) The Woman riding the Mule. Sup. imp. Bartsch, 1.
(*b*) The Chariot drawn by the Oxen. Sup. imp. Bartsch, 2.

807 (*a*) The Large Tree. Sup. imp. Bartsch, 3.
(*b*) The Stone Bridge. Sup. imp. Bartsch, 5.
(*c*) The Wooden Bridge. Sup. imp. Bartsch, 10.

808 (*a*) The Passage. Sup. imp. Bartsch, 7.
(*b*) The Wooden Bridge. Sup. imp. Bartsch, 10.

BOLSUERD (A. B.).

Born 1580. Eminent Dutch engraver.

809 Allegorical subject. Buttstaedt Collection.

BURGMAIRE (HANS).

German painter and engraver. Born 1473; date of his death is not known. In his wood-cuts much of the fire and spirit of Dürer is shown.

810 (*a*) King Gutzin carried on a litter by four savages. Not complete. A. F. Didot Collection. Derscham Collection. Bartsch, 77.
(*b*) The copy. Attributed to A. Glockenton. Five plates.

811 Two prints from "Der Weifs Kunig." A work composed of two hundred and thirty plates. Bartsch, 80. These prints are of the greatest rarity.
(*a*) No. 72. A battle between the troops of Emperor Maximilian I. and the Swiss, 1499. First state. Sup. imp. A. F. Didot Collection.
(*b*) No. 88. The Emperor Maximilian I. receives a young princess. First state. Sup. imp. A. F. Didot Collection.

BALDUNG (HANS).

Born about 1470. He engraved chiefly on wood, in a free and bold style possessing great merit.

812 The Descent from the Cross. Fine imp., but poor condition. A. F. Didot Collection. Bartsch, 5.

813 Group of seven horses. Very fine imp. A. F. Didot Collection. Bartsch, 57.

BORGIANI (HORACE).

The date of his birth is not certain, but he is supposed to have lived between 1577 and 1650. His works were highly prized, and as an engraver etched in a free and bold manner.

814 (*a*) St. Christopher. First state. Sup. imp. Bartsch, 53.
(*b*) The same. Second state, from the Munich Museum, from the Berlin Museum, and from the Lepell Collection. Bartsch, 53.

BELLA (STELLA DELLA).

Distinguished engraver. Born in Florence 1610; died 1664. Wonderful taste. His execution admirable, his prints produce a clear and bold effect.

815 The Duel. In the manner of Callot. Sup. imp. Charles Blanc, 366. Extremely rare.

816 (*a*) Boy with a large mask. Charles Blanc, 486.
(*b*) Man on horseback crossing a river. Charles Blanc, 985.
(*c*) Soldier's head in profile.

817 The Huntress. Sup. imp. Charles Blanc, 566. This print is very rare.

818 (*a*) A man carrying a box. Second state. Charles Blanc, 1130.
(*b*) Study of small heads.

819 (*a*) Study of two horses' heads.
(*b*) Study of three lions' heads.

820 Landscapes. Five plates.

BERNEGEROTH (J. M.).

German engraver, noted for his portraits. Born 1670; died 1733.

821 Portraits. Five plates.

BAQUOY.

822 { (*a*) Frederic et Voltaire.
(*b*) Montagne et le Tasse.

BERGHEN (NICOLAS).

Dutch school. Born 1624; died 1683. Celebrated painter. His etchings show exquisite taste and more finished manner than would be expected from a painter.

823 The cow drinking at the brook. Very fine imp. De Brach Collection and another Collection mark. Bartsch, 1.

824 The cow drinking at the brook. Bartsch, 1.

825 The cow. First state. Very fine imp. Galichon Collection. Bartsch, 2.

826 The herdsman playing the flageolet. Before the number. Bartsch, 6. Very rare.

827 { (*a*) The shepherd. Bartsch, 8.
(*b*) The flock crossing the brook. Bartsch, 9.

828 { (*a*) The flock resting. Bartsch, 10.
(*b*) The halt near the inn. Bartsch, 11.

829 After crossing the brook. Bartsch, 12*a*. Extremely rare.

830 { (*a*) The cow lying down near the one standing. Bartsch, 13.
(*b*) The horses. Bartsch, 14.

831 { (*a*) The cow lying down near another cow. Bartsch, 15.
(*b*) The donkey. Collection mark. Bartsch, 16.

832 { (*a*) A cow going toward the left. Bartsch, 25.
(*b*) A cow going toward the left. Bartsch, 28.

833 { (*a*) A young peasant girl. First state, before the name and number. Sup. imp. Bartsch, 29.
(*b*) A sheep lying down. First state, before the name and number. Sup. imp. Bartsch, 30.

834 { (*a*) A young peasant girl. Bartsch, 29.
(*b*) A sheep lying down. Bartsch, 30.
(*c*) Two sheep. Bartsch, 31.
(*d*) Two lambs. Bartsch, 32.
(*e*) Two sheep. Bartsch, 33.
(*f*) A sheep. Bartsch, 34.

835
(*a*) A shepherd. Bartsch, 35.
(*b*) A goat. Bartsch, 36.
(*c*) Two goats. Bartsch, 37.
(*d*) A young buck. Bartsch, 38.
(*e*) Two goats. Bartsch, 39.
(*f*) A goat standing. Bartsch, 40.

836
(*a*) A shepherdess. Bartsch, 41.
(*b*) A sheep. Bartsch, 43.
(*c*) A sheep. Bartsch, 45.
(*d*) A lamb. Bartsch, 46.
(*e*) A lamb. Bartsch, 42.

837
(*a*) A shepherd. Bartsch, 49.
(*b*) Three goats. Bartsch, 50.
(*c*) A lamb. Bartsch, 51.
(*d*) A lamb. Bartsch, 52.
(*e*) A young buck. Bartsch, 53.
(*f*) A goat. Bartsch, 54.
(*g*) A goat. Bartsch, 55.
(*h*) Three hunting dogs. Bartsch, 56.

BARTSCH (ADAM).

A modern Viennese engraver. Noted for his work, "Le Peintre Graveur," which is the most remarkable account of prints extant. He executed for this work a series of fac-similes of extremely rare etchings, in which the touch of the original is admirably represented.

838 A set of six fac-similes, d'après Rembrandt. Sup. imps.

839 A set of six fac-similes, d'après Guercino. Sup. imps.

840 A set of six fac-similes, d'après Mazzuola (Parmesan). Sup. imps.

841 A set of six fac-similes, d'après A. Dürer. Sup. imps.

842 A set of six fac-similes, d'après different drawings in the Bibliotheque I. and R. de Vienne. Sup. imps.

843 A set of nine fac-similes, d'après La Fage. Sup. imps.

844 A set of six fac-similes, d'après different artists. Sup. imps.

BRANDT (F. A.).

844½ Landscape.

BRIL (PAUL).

The works of this remarkable artist are extremely scarce, and are highly valued throughout Europe. Born 1556; died 1626.

845 Landscape.

BEAUMONT (LADY).

845½ Landscape.

CORIOLANUS (BARTHOLOMÉE).

The date of his birth is not known exactly, but his works are all dated between the years 1630 and 1647. His drawing is masterly and spirited; noted for his wood-cuts.

846 Herodiade, d après Guido Reni. First state. (Clair-obscur of three plates.) Sup. imp. Bartsch, Sec. II., No. 29.

847 Herodiade, d'après Guido Reni. First state. Sup. imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. II., No. 29.

848 Herodiade, d'après Guido Reni. Third state. Sup. imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. II., No. 29.

849 The Virgin with the Child, d'après Guido Reni. Third state. Very fine imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. III., No. 5.

850 The Virgin with the Child. First state. Sup. imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. III., No. 6.

851 The Virgin with the Child. First state. Sup. imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. III., No. 7.

852 A sibyl. Very fine imp. (Clair-obscur of two plates.) Bartsch, Sec. V., No. 2.

853 A sibyl. Very fine imp. (Clair-obscur of two plates.) Bartsch, Sec. V., No. 3.

854 The Alliance of Peace and Abundance, d'après Guido Reni. Very fine imp. Bartsch, Sec. VIII., No. 10.

CARAGLIO (JEAN JACQUES).

Eminent Veronese designer and engraver. Born 1512.

855 The Marriage of the Virgin and St. Joseph, d'après Parmesan. Bartsch, 1.

CESIO (CHARLES).

Historical painter and engraver of the Roman school. Born 1626 ; died 1686. His works are held in great estimation.

The following prints are d'après Annibal Caracci, from the Palazzo Farnese in Rome :

856
- (*a*) Anchises and Venus. Bartsch, 21.
- (*b*) Diana and the shepherd Endymion. Bartsch, 22.
- (*c*) Mercury bringing Paris the golden apple. Bartsch, 23.
- (*d*) The god Pan and Diana. Bartsch, 24.
- (*e*) Hercules and Iole. Bartsch, 25.
- (*f*) Jupiter and Juno. Bartsch, 26.

857
- (*a*) Polyhemus and the nymph Galatea. Bartsch, 27.
- (*b*) Polyhemus crushing Acis. Bartsch, 28.
- (*c*) Mercury and Apollo. Bartsch, 47.
- (*d*) Hercules delivering Prometheus. Bartsch, 46.
- (*e*) Arion saving himself. Bartsch, 48.
- (*f*) Juno, Diana, and Calixto. Bartsch, 49.

858
- (*a*) The Triumph of Galatea. Bartsch, 29.
- (*b*) Aurora carrying off Cephalus. Bartsch, 30.
- (*c*) Andromeda. Bartsch, 31.
- (*d*) Perseus changing his enemies into stone. Bartsch, 32.

859
- (*a*) Bacchus and Ariadne. Bartsch, 33.
- (*b*) Salmasis and Hermaphrodite. Bartsch, 34.
- (*c*) Apollo and Marsyas, and Boreas and Orithie. Bartsch, 35.
- (*a*) Orpheus and Eurydice, and Jupiter and Europa. Bartsch, 36.
- (*e*) Leander swimming across the Hellespont. Bartsch, 37.

860
- (*a*) Four term figures, etc. Bartsch, 38 and 39.
- (*b*) Ganymede borne to heaven by Jupiter. Bartsch, 40.
- (*c*) Apollo carrying Hyacinth to heaven. Bartsch, 41.

861 Cupids. Four plates. Bartsch, 42, 43, 44, and 45.

862
- (*a*) Hercules and the dragon. Bartsch, 50.
- (*b*) Icarus falling into the sea. Bartsch, 51.
- (*c*) Diana and Calixto. Bartsch, 52.
- (*a*) Minerva and Prometheus. Bartsch, 53.
- (*e*) A young girl caressing a unicorn. Bartsch, 58.
- (*f*) Men in different positions. Bartsch, 60, 61, and 64.

CALLOT (JACQUES).

An eminent French engraver. Born 1592 ; died 1635.

863 The Massacre of the Innocents. Charles Blanc, 8, and two landscapes.

864 The little Passion. Eleven plates. Very fine imp. Exceedingly rare.

865 Varie Figure di Jacapo Callot. Nine plates.

866 Capitano de Baroni. A set of twenty-five prints, all proofs but one. Exceedingly rare.

867 Capitano da Baroni, with the name. Twenty-four plates.

868 Les Miseres et les Malheurs de la Guerre. Eighteen plates.

CAMPAGNOLA (DOM).

Born about 1482. Eminent painter of the school of Titian.

869 The Massacre of the Innocent. Woodcut. Very fine imp. A. F. Didot Collection. Bartsch, 1. Extremely rare.

CHASTEAU.

870 Martyrdom of St. Etienne.

CALMELET (HENRI).

871 Plants from nature. Six plates. Villot Collection.

CRANACH (LUCAS).

Born 1470 ; died 1553. This great artist was for more than sixty years painter at the court of Saxe.

872 Adam and Eve. Second state. Very fine imp. Didot Collection. Bartsch, 1.

873 Four plates from the Passion of Christ. Bartsch, 6 to 20.

874 St. Anthony carried to Heaven by the Demons. Mag. imp. A. F. Didot Collection. Bartsch, 56. Rare.

875 Venus accompanied by Love. Very fine imp. Bartsch, 113. Rare.

876 Coat-of-arms of Scheurl and Fucher. Very fine imp. A. F. Didot Collection. Pass., 322.

877 Portrait.

CARPI (HUGO DA).

Was the first engraver in clair-obscur. Neither the date of his birth nor that of his death is known, but two of his engravings are dated 1518.

878 Ananias falling dead, d'après Raphael. (Clair-obscur of three plates, engraved in Rome in 1518). Second state. Very fine imp. Bartsch, Sec. II., No. 27.

879 St. John preaching in the Wilderness, d'après Raphael. Clair-obscur of two plates. Very fine imp. A. F. Didot Collection. Bartsch, Sec. IV., No. 18.

880 Diogenes, d'après Parmesan. Beautiful clair-obscur of four plates. Sup. imp. Bartsch, Sec. VI., No. 10.

881 Diogenes, d'après Parmesan. Very fine imp., but folded in the middle. A. F. Didot Collection. Bartsch, Sec. VI., No. 10.

882 Aeneas and Anchises, d'après Raphael. Beautiful imp., but in poor condition. A. F. Didot Collection. Bartsch, Sec. VI., No. 12.

883 Pan, and Marsyas' challenge. Two prints, d'après Parmesan. Clair-obscur of four plates. Very fine imp. A. F. Didot Collection. Bartsch, Sec. VII., No. 24.

884 Saturn, d'après Parmesan. Second state. Very fine imp. A. F. Didot Collection. Bartsch, Sec. VII., No. 27.

885 Envy chased from the Temple of the Muses, d'après B. Peruzzi. Most beautiful clair-obscur of two plates. First state. Exceedingly rare. A. F. Didot Collection. Bartsch, Sec. VIII., No. 12.

886 Diogenes, d'après Parmesan. Woodcut. Retouched with water color by either Carpi or Parmigiani. This print has passed for many years for a drawing by Parmigiani. Kayl Collection.

CARLONE (CARLO).

Born 1680; died 1775.

887 St. Charles Borromee. Charles Blanc, 4.

CHAPERON (NIC).

888 { (*a*) Holy Family. Sup. imp.
{ (*b*) Holy Family. Sup. imp. Camberlyn Collection.

CHARLET (N.).

889 Sketches. Very fine imp. and extremely rare.

COR (ERIN).

890 Elevation au Croix, d'après Rubens. Sup. imp. State of the plate, Aug. 10, 1862, date of the death of the engraver.

CUYPT (ALBRECHT).

Born 1605; died 1683.

891 The Cows. A set of six plates.

COLIGNON (FRAN.).

Born 1749; died 1806.

892 { (*a*) Death of Lucretia. Before the name.
{ (*b*) Death of Lucretia.

CARACCI (ANNIBAL).

This great artist was born in Bologne 1560, and died in Rome 1609.

893 Susannah. First state. Sup. imp. His de Lasalle Collection. Extremely rare. Bartsch, 1.

894 Susannah. First state. Sup. imp. Extremely rare. Bartsch, 1.

895 Susannah. Second state. Before the letters A, C. Very fine imp. Bartsch, 1.

896 (*a*) Christ crowned with Thorns. Third state. Before the address. Very fine imp. Bartsch, 3.
(*b*) The same. Fourth state.

897 (*a*) Christ crowned with Thorns. Third state. Fine imp. Bartsch, 3.
(*b*) The same. Fourth state, with address erased.

898 The Dead Body of Christ, or the Caperole Christ. Second state. Before the name of Nico Van Aelf. Very fine imp. A. F. Didot Collection. Bartsch, 4.

899 The Dead Body of Christ, or the Caperole Christ. Collection mark. Bartsch, 4.

900 The Virgin with the Swallow. Sup. imp. Bartsch, 8.

901 The Virgin with the Swallow. Very fine imp. P. H. Lankring Collection. Bartsch, 8.

902 (*a*) The Virgin with the Bowl. Before the address. Sup. imp. A. F. Didot Collection. Bartsch, 9.
(*b*) The same, with the address.

903 St. Jerome. Second state. Before the name and with the letters P. S. F. Sup. imp. Debois Collection. Bartsch, 14.

904 St. Jerome. Third state. With the name and letters. Sup. imp. Bartsch, 14.

905 St. Magdalen. First state. Before the name. Very fine imp. Debois Collection. Bartsch, 16.

906 St. Magdalen. Before the letters P. S. F. Very fine imp. Bartsch, 16.

907 Jupiter and Antiope. Fine imp. Bartsch, 17.

908 Jupiter and Antiope. P. Marietta Collection. Bartsch, 17.

Attributed pieces :

909 (*a*) The three Kings. Very fine imp. Bartsch, 1.
(*b*) The Virgin with the White Crow. Very fine imp. Bartsch, 4.
(*c*) St. Francis d'Assis. Second state. Very fine imp. Bartsch, 6.

910 (*a*) The three Kings. Bartsch, 1.
(*b*) Bacchus. (Doubtful piece.)

CARACCI (AUGUSTIN).

This great artist was born in Bologne 1557, and died 1602.

911 (*a*) The large Crucifixion, d'après Tintoretto. (One of the three plates which compose the engraving). Bartsch, 23.
(*b*) Marriage of St. Catherine, d'après Paul Veronese. Bartsch, 98.

912 St. Jerome. First state. Before being finished by Bricci. This print is just as it was left by Caracci at the time of his death. Sup. imp. Extremely rare. A. F. Didot Collection. Bartsch, 75.

913 St. Jerome. Second state. After being finished by Bricci. Bartsch, 75.

914 (*a*) St. Paul resuscitating Eutique, d'après Ant. Campo. Bartsch, 85.
(*b*) The Virgin, St. Jerome, and St. Magdalen, d'après Correggio. Bartsch, 95.

915 The Marriage of St. Catherine, d'après Paul Veronese. Before the address. State not described. Very fine imp. Bartsch, 97.

916 The Dead Body of Christ, d'après Paul Veronese. Beautiful print. Sup. imp. Bartsch, 102.

917 Pan subdued by Cupid. Fine imp. Marietta Collection. Bartsch, 116.

918 Mutual Love. Bartsch, 119.

919 Two theatre curtains. Sup. imps. Dumesnil Collection and Sir Joshua Reynolds Collection. Bartsch, 121 and 122.

920 Two theatre curtains. Very fine imp. Ed. Pearst Collection and Martin Fowlkin Collection. Bartsch, 121 and 122.

921 (*a*) Orpheus and Eurydice. Dumesnil Guichardot Collection. Bartsch, 123.
(*b*) Susannah at the Bath. Dumesnil Guichardot Collection. Bartsch, 124.
(*c*) Andromeda. Dumesnil Guichardot Collection. Bartsch, 126.
(*d*) Venus accompanied by Cupids. Dumesnil Guichardot Collection. Bartsch, 129.
(*e*) The three Graces. Dumesnil Guichardot Collection. Bartsch, 130.
(*f*) A satyr lashing a nymph. Dumesnil Guichardot Collection. Bartsch, 133.
(*g*) Venus chastising Cupid. Dumesnil Guichardot Collection. Bartsch, 135.

922 (*a*) Orpheus and Eurydice. Guichardot Collection. Bartsch, 123.
(*b*) Susannah at the Bath. Guichardot Collection. Bartsch, 124.
(*c*) Andromeda. Guichardot Collection. Bartsch, 126.
(*d*) Lot and his Daughters. Guichardot Collection. Bartsch, 127.
(*e*) A satyr surprising a sleeping nymph. Guichardot Collection. Bartsch, 128.
(*f*) Venus accompanied by Cupids. Guichardot Collection. Bartsch, 129.
(*g*) The three Graces. Guichardot Collection. Bartsch, 130.
(*h*) A satyr lashing a nymph. Guichardot Collection. Bartsch, 133.
(*i*) Venus chastising Cupid. Guichardot Collection. Bartsch, 135.

923 (*a*) Venus accompanied by Cupids. First state. Exceedingly rare. Bartsch, 129.
(*b*) Venus accompanied by Cupids. Large margin. Bartsch, 29.

924 (*a*) Pan subdued by Cupid. Cut off at bottom. Bartsch, 116.
(*b*) A satyr lashing a nymph. Bartsch, 135.

CANUTI (DOMINIQUE).

Born in Bologne, 1623; died 1677.

925 The Virgin of the Rosary. Bartsch, 1.

926 The Virgin of the Rosary. Sup. imp. Dumesnil Collection. Bartsch, 1.

CHATELAN (J. B.).

Eminent French designer and engraver.

927 (*a*) La Devideuse Italienne, d'après Robert.
(*b*) La Cuisiniere Italienne, d'après Robert.

COROT.

928 Souvenir d'Italie. First state. Sup. imp.

929 Environs de Rome. First state. Sup. imp.

COULET (ANNE PHILIBERTE).

Born in Paris, 1736.

930 The Net Throwers. P. Collection. Charles Blanc, 7.

CHESHAM (FRAN.).

Born 1749; died 1806.

931 Naval Victory gained by Admiral Parker in 1781, d'après R. Dodd. P. Collection.

CAUSEN.

932 The Victory bearing the body of Nelson. Advanced etching. Sup. imp.

COTTA (PIETRO ANT.).

933 Ten plates, with Cupids, d'après Guido Reni.

CALETTI.

Cremonese. Born 1600; died 1660.

934 St. Roche. First state. Bartsch, 5.

CALAMATTA (LOUIS).

Celebrated Italian engraver. Born 1801; died 1866.

935 La Jaconda. Proof. Charles Blanc, 9.

936 La Jaconda. Sup. imp. Charles Blanc, 9.

937 Mask of Napoleon, d'après the original plate moulded at St. Helena by Dr. Antormachi. Sup. imp. G. Collection. Charles Blanc, 15.

938 François de Rimini, d'après Ary Scheffer. Sup. imp. Charles Blanc, 18.

939 George Sand. Proof. Charles Blanc, 19.

940 Lamenais. Four proofs in different states.

CAMBIASO (LUCA).

An eminent Genoese painter. Born 1527; died 1585.

941 Venus weeping over the Death of Adonis. A. F. Didot Collection. Pass., 74*a*.

CARATONNI (H.).

942 Pio VII., d'après Deangelis. P. Collection.

COOPER (RICHARD).

943 Landscapes. Six plates.

CUNEGO.

944 St. John, St. Lucas, St. Mathew, and St. Marc. Four plates.

944½ (*a*) Baccante dell Ercolano. Two plates.
(*b*) Brutus.

CARMONA (M. S.).

An eminent Spanish engraver. Born Madrid, 1730; died 1807.

945 (*a*) Four portraits.
(*b*) Allegory with King and Prince of Asturias. P. Collection.

946 (*a*) François Boucher. Charles Blanc, 14.
(*b*) Hyacinth Collin de Vermont. Charles Blanc, 17.

947 Carolo Tertio, d'après Solimena. P. Collection.

CRESPI (JOSEPH MARIE).

Born 1665; died 1747. Eminent Bolognese painter.

948 (*a*) The Adoration by the Magi. Bartsch, 5.
(*b*) The Circumcision. Bartsch, 6.
(*c*) The Holy Family.

CANTARINI (*known as* PESARESE).

Born 1612; died 1648. Eminent Italian painter and engraver. His etchings are very masterly, spirited, and highly prized.

949 (*a*) Adam and Eve. Sup. imp. Blackburn Collection. Bartsch, 1.
(*b*) Mars, Venus, and Love. Bartsch, 32.

950 (*a*) Adam and Eve. Fine imp. Bartsch, 1.
(*b*) Repose in Egypt. Baron Denon Collection. Bartsch, 6.

951 (*a*) Repose in Egypt. Very fine imp. Before Robellard. Bartsch, 2.
(*b*) The same in counterproof.

952 (*a*) Repose in Egypt. First state. Before the name of Guido. Sup. imp. Bartsch, 3.
(*b*) The same in counterproof. Second state.

953 (*a*) Repose in Egypt. First state. Very fine imp. Bartsch, 3.
(*b*) Repose in Egypt. Bartsch, 5.

954 (*a*) Repose in Egypt. Very fine imp. Bartsch, 4.
(*b*) Repose in Egypt. Sup. imp. Bartsch, 5.

955 (*a*) Repose in Egypt. Bartsch, 6.
(*b*) Copy of the same. Very fine imp. Baron Denon Collection.

956 (*a*) The Holy Family. Very fine imp. Bartsch, 11.
(*b*) St. John the Baptist in the Desert. Very fine imp. Paper of the Apostolic Chamber. Bartsch, 23.

957 (*a*) The Virgin, the Child Jesus, and St. John the Baptist. Bartsch, 15.
(*b*) The Virgin and the Child Jesus. Very fine imp. Bartsch, 19.
(*c*) The Virgin Crowned. Very fine imp. Bartsch, 21.

958 (*a*) Repose in Egypt. Octagon. Bartsch, 7.
(*b*) Repose in Egypt. Very fine imp. Bartsch, 8.
(*c*) St. Anthony of Padua. Very fine imp. Bartsch, 26.

959 (*a*) The Virgin and the Child Jesus. Very fine imp. Bartsch, 18.
(*b*) Frontispiece. Very fine imp. Dumesnil Collection. Bartsch, 35.

960 The Virgin and the Child Jesus. Sup. imp. From the Berlin Museum, the Munich Museum, and Lepell Collection. Bartsch, 18.

961 (*a*) The Virgin and the Child Jesus. Beautiful copy. Bartsch, 17.
(*b*) Frontispiece. Dumesnil Collection. Bartsch, 35.
(*c*) St. Anthony of Padua. Copy. Very fine imp.

962 (*a*) Christ bearing the Cross. Bartsch, 20.
(*b*) Copy of the same.

963 (*a*) St. Sebastian. Sup. imp. Bartsch, 24.
(*b*) Counterproof copy of the same.

964 (*a*) St. Sebastian. Bartsch, 24.
(*b*) Copy of the same.

965 (*a*) St. Benedict casting out the devil. First state. Very fine imp. Bartsch, 27.
(*b*) The same. Second state.

966 (*a*) The Guardian Angel. Fine imp. Bartsch, 28.
(*b*) Counterproof copy. Fine imp.

967 (*a*) Le Quos Ego. Second state. Sup. imp. Bartsch, 29.
(*b*) Le Quos Ego. Third state. Very fine imp.

968 (*a*) The Abduction of Europa. Second state. Very fine imp. Bartsch, 30.
(*b*) The same. First state. Poor condition.

969 (*a*) The Abduction of Europa. Very fine imp. Bartsch, 30.
(*b*) Le Quos Ego. Bartsch, 29.

970 (*a*) Mercury and Argus. First state. Very fine imp. Poor condition. Bartsch, 31.
(*b*) The same, with address of Rossi. Fine imp.
(*c*) The same, address of Rossi erased. Fine imp.

971 (*a*) Fortune. First state. Sup. imp. Dumesnil Collection. Bartsch, 34.
(*b*) The same. Second state. Sup. imp.
(*c*) The same in counterproof.

972 (*a*) Venus and Adonis. Very fine imp. Bartsch, 33.
(*b*) The same in counterproof.

973 (*a*) The Holy Family. Bartsch, 9.
(*b*) The Holy Family. First state. Bartsch, 10.
(*c*) The Same. Second state.
(*d*) The copy of Bartsch, 9.

CREPY.

French engraver, who flourished in the seventeenth century.

973½ The French crossing the Rhine, June, 1672.

CORT (CORNEILLE).

An eminent Dutch painter. Born 1536; died 1578.

974 (*a*) Christ making St. Peter the Head of the Church. Charles Blanc, 113.
(*b*) Lucretia and Torquato. Collection mark.
(*c*) Ededit lucem, etc.

COCHIN.

975 La Franche comté conquis pour la second fois.

CHATILLON (H. G.).

Born 1780.

976 Offrand à Esculape. Ch. Bl., 5.

CHIFFLART.

977 Eaux-fortes et Frontispiece fa la li le. Sup. imps. Twelve plates.

978 Impromptu studies on copper. Sup. imps. Fifteen plates.

CANAL (A.).

979 Landscape. Sup. imp.

CARRE.

980 Vestale, d'après David. Colored.

CASTIGLIONE (BENEDETTO).

Born in Genoa, 1616; died 1670. The engravings of this artist have always been much sought after on account of their brilliant effects, which recall Rembrandt's beautiful works.

981 (*a*) Tobit. Bartsch, 5.
(*b*) The finding of the bodies of St. Peter and St. Paul. Bartsch, 14.

982 (*a*) The Virgin kneeling near the crib. Bartsch, 7.
(*b*) God the Father contemplating his newly born Son. Bartsch, 11.

983 (*a*) The finding of the bodies of St. Peter and St. Paul. Bartsch, 14.
(*b*) The Genius of Castiglione. Bartsch, 23.

984 (*a*) The Feast of Pan. Second state. Bartsch, 16.
(*b*) Pan sitting opposite a vase. Bartsch, 18.

985 (*a*) Melancholia. Bartsch, 22.
(*b*) Pan sitting opposite a vase. Bartsch, 18.

986 (*a*) Head of a man. Profile, turned to the left. Bartsch, 49.
(*b*) Head of old man with a long beard. Bartsch, 50.

987 (*a*) Head of a man. Almost profile. Bartsch, 51.
(*b*) Head of a man. Profile, turned to the left. Bartsch, 49.

988 (*a*) Head of a man. Wearing hat with long plume. Bartsch, 52.
(*b*) Head of a woman. Turned to the right. Bartsch, 47.
(*c*) Man holding a banderole. Bartsch, 46.
(*d*) Head of old man. Bartsch, 34.
(*e*) Man's head seen in profile. Bartsch, 32.

989 (*a*) Portrait of B. Castiglione. Bartsch, 31.
(*b*) Head of old man with long beard. Bartsch, 40.
(*c*) Head of young man, turned to the left. Bartsch, 42.
(*d*) Head of young man, turned to the right. Bartsch, 43.
(*e*) Young man playing the trumpet. Bartsch, 44.
(*f*) Head of old man. Bartsch, 37.

CARPIONI (JULES).

Born in Venice, 1611; died 1674.

990 (*a*) The Homage of young St. John the Baptist. Second state. Very fine imp. Bartsch, 7.
(*b*) St. Jerome. Bartsch, 12.

991 (*a*) The Homage of young St. John the Baptist. Bartsch, 7.
(*b*) The Holy Family. Bartsch, 8.
(*c*) St. Magdalen. Bartsch, 10.

DELAUNE (ETIENNE).

Celebrated French engraver. Born 1518; died 1595. His works are distinguished for their great delicacy of execution.

992 (*a*) The Massacre of the Innocents, d'après M. Antonio. Robert Dumesnil, 299.
(*b*) Alexander putting away Homer's books, d'après M. Antonio. Robert Dumesnil, 301.
(*c*) The Martyrdom of St. Felicity. Robert Dumesnil, 306.

993 (*a*) Trojan between Rome and Victory, d'après M. Antonio. First state. Robert Dumesnil, 300. Very rare.
(*b*) The same. Second state.

994 (*a*) Alexander putting away Homer's books, d'après M. Antonio. Robert Dumesnil, 301.
(*b*) Alexander combatting the Dacians. Robert Dumesnil, 305.

DAGUEVAUVILLERS.

995 Naval battle between the French and English, d'après Rossel. Proof. P. Collection.

DOHERTY.

996 Landscapes. Sup. imps. Two prints.

DESROCHES (E.).

997 Three portraits.

DALEN.

998 Anna Maria A. Schurman.

DE BOISSEAU (J. J.).

Eminent French painter and engraver. Born 1736; died 1810.

999 St. Jerome. Proof.
1000 Study of heads. Two plates.
1001 Study of heads. Villot Collection. Three plates.
1002 Landscapes. Three plates.
1003 Portrait of N. Berghen.
1004 Interior.

DAMOUR (CHARLES).

Born Paris, 1813.

1005 Souvenir de Voyages, d'après Chatacon. Sup. imp. Six plates. Charles Blanc, 36 to 41.
1006 Orient, d'après Chatacon. Very fine imp. Five plates. Charles Blanc, 42 to 47.
1007 Espagne, d'après Chatacon. Very fine imp. Five plates. Charles Blanc, 48 to 53.

DAVID (JEAN).

1008 A set of six prints. Very fine imp. Guichardo Collection.

DESCLAUX (VICTOR).

1009 Woman with a lyre. Proof.

DUBUR (F.).

1010 Bacchanals. Two prints.

DESVACHER (D.).

1011 Andalouse, d'après Phillips. Before the name, with artist's autograph.

DORIGNY (LOUIS).

Eminent French painter and engraver. Born 1654; died 1742.

1012 Deo, Trino, Uni, etc.

DU JARDIN (KAREL).

Born 1635; died 1678. Eminent painter; possessed great talent. Good impressions of his etchings are exceedingly scarce and valuable.

1013 (*a*) The goat and the two sheep. Bartsch, 7.
(*b*) The two horses. Calamatta Collection. Bartsch, 4.
(*c*) The two pigs. Third imp.

1014 (*a*) The two donkeys. Bartsch, 6.
(*b*) The goat and the two sheep. Bartsch, 7.
(*c*) The lambs. Bartsch, 42.

DU SART (CORNEILLE).

Celebrated Dutch painter and engraver. Born 1665; died 1704.

1015 (*a*) The Violinist sitting. Very fine imp. Bartsch, 15.
(*b*) The same in counterproof.

1016 The Village Fête. Very fine imp., before the marks of rust in the sky.

DUPLESSI-BERTEAU (JOSEPH).

Born 1747 ; died 1813. A very ingenious French designer and engraver.

1017 One of Napoleon's battles. With portrait of Napoleon by Andouin.

DIEN (M. F.).

1018 Fac-similes, d'après Raphael.

DELACROIX (EUG.).

Pupil of Guicault, born about 1795.

1019 Arab from Oran. Second state. The only print of this state on Japan paper. Sup. imp. Villot Collection.

1020 Arab from Oran. Sup. imp. Different state from the above.

1021 Arab from Oran. Sup. imp.

1022 Nude figure of a woman. Japan paper. Sup. imp.

1023 Nude figure of a woman. Sup. imp. Villot Collcetion.

1024 The Blacksmith. Proof.

1025 The Blacksmith. Proof. Villot Collection.

1026 An angel blowing a trumpet. Sup. imp. Villot Collection.

1027 An angel blowing a trumpet. Villot Collection.

1028 Le Christ au Roseau. Sup. imp. Villot Collection.

1029 Jewess from Algiers, and negress. Japan paper. Sup. imp.

1030 Jewess from Algiers, and negress. Sup. imp. Different state from the above.

1031 Jewess from Algiers, and negress. Sup. imp.

1032 Seigneur Cuirasse. Sup. imp. Villot Collection.

1033 Seigneur Cuirasse. Sup. imp.

1034 Gentleman time François I. Proof.

1035 Gentleman time François I. Sup. imp. Villot Collection.

1036 Gentleman time François I. Sup. imp.

1037 Gentleman time François I. Sup. imp.

1038 An Arab, 1833.

DELTON (RICHARD).

1039 Hercules, d'après L. Caracci.

DELTON (V.).

1040 The three Lions.

DEOLAMYNCH (P.).

1041 Portrait of Raphael.

1042 Portrait of Rembrandt. Proof.

DUTOIG.

1043 The Visit of Mary the Virgin to St. Elizabeth, before the name. Sup. imp.

DIETRICY (CHRISTIAN).

Born 1712; died 1774. Celebrated German artist and engraver. He showed such talent in his youth that the King of Saxony sent him on a pension to study in Italy.

1045 The Adoration of the Shepherds. Night effect. Charles Blanc, 5.

1046 Christ healing the Sick, in the style of Rembrandt.

1047 The Prodigal Son at the Farmer's House. Second state. Charles Blanc, 18.

1048 St. Philip baptizing the Eunuch. Charles Blanc, 21.

1049 (*a*) The Satyr at the Peasant's House. Third state. Charles Blanc, 25.

1049 (*b*) Landscape with shepherd and shepherdess. Charles Blanc, 92.

1050 (*a*) The Satyr at the Peasant's House. Third state. Charles Blanc, 25.

1050 (*b*) Landscape with shepherd and shepherdess. Charles Blanc, 92.

1051 (*a*) Four plates with animals. Charles Blanc, 31 to 35.

1051 (*b*) Studies of heads, Heineken. Nos. 3, 4, and 5 of set H.

1052 (*a*) Belisarius asking Alms. Charles Blanc, 40.
(*b*) A blind beggar.

1053 (*a*) Portrait of a man, style of Rembrandt. Charles Blanc, 53.
(*b*) Landscape with a shepherd. Charles Blanc, 97.

1054 (*a*) The Seller of Rat Poison. Charles Blanc, 58.
(*b*) Two nymphs and a satyr. Heineken, 14.

1055 The Singer at the Fair, style of Van Ostade. Charles Blanc, 61.

1056 The Bathers, style of Poelenburg. Mag. imp. Charles Blanc, 62.

1057 (*a*) The Knife-Grinder, style of Van Ostade. Charles Blanc, 63.
(*b*) The Toy Seller. Sup. imp.

1058 Landscape with Venus surrounded by Cupids. Charles Blanc, 81.

1059 (*a*) Two nymphs and a satyr. Heineken, 14.
(*b*) The Rat Poisoner. Charles Blanc, 58.
(*c*) The Baptism of the Eunuch, Heineken. No. 1 of set H.

DENNEL (LOUIS).

Born 1741; died 1806.

1060 The Rosebud, and Irresolute Virtue. Two prints.

DESFRICHES.

1061 Landscape. Sup. imp. Villot Collection.

DESMADRYL (N.).

1062 Esmeralda, d'après Guet. Proof. Charles Blanc, 2.

1063 Charles IX.

DUPONT (HENRIQUEL).

Born Paris, 1797.

1064 The Virgin and the Child, d'après a drawing by Raphael which is in the Louvre. Charles Blanc, 1.

1065 Hemicycle du Palais des Beaux-Arts, d'après P. Delaroche. Three plates forming the frieze. Sup. imp. P. Collection. Charles Blanc, 5.

1066 Lord Stafford blessed by the Archbishop of Canterbury, d'après P. Delaroche. Sup. imp. Charles Blanc, 10.

1067 Hussein-Pacha, d'après Champmartin. Very fine imp. Charles Blanc, 22.

1068 The Duke of Montpensier. Proof. P. Collection. Charles Blanc, 29.

1069 Portrait. Proof. P. Collection.

DEMARTEAU (GILLE).

Born 1730; died 1776.

1069½ Studies, d'après Huet. Five plates.

1070 The Seasons. A set of four prints, colored by hand.

1071 Morning, Noon, Afternoon, and Night. Colored by hand.

1072 The Altar of Friendship and Love's Offering, d'après Boucher. Very fine imp.

1073 Triton and Nymphs, d'après Boucher.

1074 (*a*) Children riding dolphins, d'après Boucher.
(*b*) Goat and sheep, d'après Huet.

1075 Academic studies, d'après different artists. Twelve plates.

1076 Portrait. Colored.

DEMARTEAU (G. A.).

(Le Jeune.) Born 1806.

1077 The Pet Sheep, d'après Huet. Before any letters. Beautiful and rare print. Charles Blanc, 4.

1078 The Pet Sheep. Colored by hand. Charles Blanc, 4.

1079 (*a*) Innocent Pleasure, d'après Huet. Very fine imp. Charles Blanc, 4.
(*b*) The Lamb. Colored.

DÜRER (ALBERT).

This extraordinary artist was born 1471; died 1528. The prints of Dürer are extremely scarce and valuable.

1080 Adam and Eve. Very fine imp. Bull's head water-marked paper. Bartsch, 1.

1081 Adam and Eve. Very fine imp. A. F. Didot Collection. Bartsch, 1.

1082 Adam and Eve. Bartsch, 1.

1083 Title page, the Man of Sorrows. Sup. imp. Bartsch, 3.

1084 The Agony in the Garden of Olives. Sup. imp. Bartsch, 4.

1085 Christ taken by the Jews. Sup. imp. Bartsch, 5.

1086 Christ before Caiaphas. Sup. imp. Bartsch, 6.

1087 Christ before Pilate. Sup. imp. Collection mark. Bartsch, 7.

1088 The Flagellation. Collection mark. Sup. imp. Bartsch, 8.

1089 Christ crowned with thorns. Collection mark. Sup. imp. Bartsch, 9.

1090 Ecce Homo. Sup. imp. Collection mark. Bartsch, 10.

1091 Pilate washing his hands. Sup. imp. Bartsch, 11.

1092 Christ bearing the cross. Sup. imp. Bartsch, 12.

1093 The Crucifixion. Collection mark. Sup. imp. Bartsch, 13.

1094 The Descent from the Cross. Sup. imp. Collection mark. Bartsch, 14.

1095 The Entombment. Collection mark. Sup. imp. Bartsch, 15.

1096 Christ in Limbo. Sup. imp. Bartsch, 16.

1097 The Resurrection. Sup. imp. Bartsch, 17.

1098 St. Peter and St. Paul at the gate of the Temple. Collection mark. Sup. imp. Bartsch, 18.

1099 The Flagellation. Bartsch, No. 8.

1100 Christ in the Garden of Olives. Etching on iron. Sup. imp. A. F. Didot Collection. Bartsch, 19.

1101 Christ in the Garden of Olives. Very fine imp. F. Kalle Collection. Bartsch, 19.

1102 The Prodigal Son. Sup. imp. Bartsch, 28.

1103 (*a*) St. Anne and the Virgin. Very fine imp. A. F. Didot Collection. Collection mark. Bartsch, 29. Rare.

(*b*) Copy of the same. Very fine imp. A. F. Didot Collection. Collection mark. Bartsch, 29.

1104 The Virgin seated caressing the Christ-child. Sup. imp. Collection mark. Bartsch, 35.

1105 The Virgin with the Child swaddled. Sup. imp. Collection mark. Bartsch, 38.

1106 The Virgin crowned by two angels. Sup. imp. Bartsch, 39.

1107 The Virgin seated at the foot of a stone wall. P. Marietta Collection. Bartsch, 40.

1108 The Virgin with the Child and the monkey. Mag. imp., with head of the monkey very dark. Water-marked paper, bull's head. A. F. Didot Collection. Bartsch, 42.

1109 The Virgin with the Child and the monkey. Bartsch, 42.

1110 The Virgin with the Child and the monkey. Bartsch, 42.

1111 The Holy Family with the dragon-fly. Sup. imp. P. Marietta, Collection, 1693. A. F. Didot Collection. Bartsch, 44.

1112 The five Disciples of Christ. A set of five prints, very fine imps. A. F. Didot and Prince de Paar Collections. Bartsch, 46, 47, 48, 49, and 50.

1113 St. Christopher. Very fine imp. Bartsch, 51.

1114 St. Sebastian tied to a tree. Sup. imp. Ruhl Collection. Bartsch, 55.

1115 St. Sebastian tied to a tree. Very fine imp. Bartsch, 55.

1116 St. Eustache, or St. Hubert. Sup. imp. Rose Collection. Bartsch, 57. Extremely rare.

1117 St. Eustache, or St. Hubert. Bartsch, 57. Extremely rare.

1118 St. Jerome in his cell. Sup. imp. Bartsch, 60.

1119 St. Jerome in his cell. Sup. imp. Bartsch, 60.

1120 St. Jerome in his cell. Very fine imp. Vivenel Collection. Bartsch, 60.

1121 The Effects of Jealousy. Bartsch, 73.

1122 Melancholia. Sup. imp. De Behague Collection. Bartsch, 74. This print is very scarce.

1123 The Dream. Water-marked paper. Bartsch, 76. This print is very scarce.

1124 The Dream. Water-marked paper. Bartsch, 76. This print is very scarce.

1125 The Great Fortune. Sup. imp., retouched in the white. Water-marked paper. Bartsch, 77. Extremely rare.

1126 The Great Fortune. Very good imp. F. Kalle Collection. Bartsch, 77. Extremely rare.

1127 The Great Fortune. Bartsch, 77.

1128 The Oriental and his Wife. Very fine imp. Bartsch, 85.

1129 Le violent. Very fine imp. A. F. Didot Collection. Bartsch, 92. Rare.

1130 The Offer of Love. Fine imp. Bartsch, 93.

1131 The Promenade. Very fine imp. Bartsch, 94.

1132 The Little Horse. Very fine imp. Bartsch, 96.

1133 The Great Horse. Sup. imp. A. F. Didot Collection. Bartsch, 97.

1134 The Knight, Death, and the Devil. Sup. imp. Howard Collection. Bartsch, 98.

1135 The Knight, Death, and the Devil. Sup. imp. Bartsch, 98.

1136 The coat of arms with the cock. Very fine imp. Bartsch, 100.

1137 The coat of arms with the skull. Very fine imp. Bartsch, 101.

1138 The coat of arms with the skull. Bartsch, 101.

Woodcuts.

1139 Samson killing the Lion. Very fine imp. Two collection marks. Bartsch, 2.

1140 Samson killing the Lion. Bartsch, 2.

1141 Samson killing the Lion. Bartch, 2.

1142 The wise men bringing presents to the infant child Jesus. Very fine imp. Bartsch, 3.

1143 The Last Supper. Fine imp. Gothic mark. Bartsch, 5.

1144 Christ in the Garden of Olives. Fine imp. Bartsch, 6.

1145 The Flagellation. First state. Sup. imp. Gothic mark. Bartsch, 8.

1146 The Flagellation. Bartch, 8.

1147 Christ before Pilate. First state. Sup. imp. Bartsch, 9.

1148 Christ bearing the cross. First state. Sup. imp. Gothic mark. Bartsch, 10.

1149 The Crucifixion. First state. Sup. imp. Bartsch, 11.

1150 The Crucifixion. Bartsch, 11.

1151 The Entombment. Sup. imp. Bartsch, 12.

1152 Christ mourned. First state. Sup. imp. Gothic mark. Bartsch, 13.

1153 Christ mourned. Bartsch, 13.

1154 The Redemption of the Forefathers. Bartsch, 14.

1155 The Resurrection. First state. Sup. imp. Bartsch, 15.

From the Little Passion :

1156
- (*a*) The Annunciation. Very fine imp. Bartsch, 19.
- (*b*) The Last Supper. Second state. Bartsch, 24.
- (*c*) Christ before Caiaphas. Second state. Bartsch, 29.
- (*d*) The Flagellation. Second state. Bartsch, 33.
- (*e*) Christ crucified. Third state. Text erased. Bartsch, 40.
- (*f*) The Entombment. Third state. The text erased. Bartsch, 44.
- (*g*) The Supper at Emmaus. Second state. Bartsch, 48.
- (*h*) The Ascension. Second state. Bartsch, 50.
- (*i*) The Descent of the Holy Ghost. Second state. Bartsch, 51.
- (*j*) The Last Judgment. Second state. Bartsch, 52.

1157 The Crucifixion. Bartsch, 56. Rare.

1158 The breaking of the fifth and sixth seals. Bartsch, 65.

1159 The combat of the Archangel Michael with Satan and his dragons. Bartsch, 72.

1160 The destruction of Babylonish Prostitute. Bartsch, 73.

1161 The Angel appearing to Joachim. First state. Bartsch, 78.

1162 The Angel appearing to Joachim. F. Kalle Collection. Bartsch, 78.

1163 The Birth of the Virgin. Second state. A. B. Collection. Bartsch, 80.

1164 The Marriage of the Virgin. Sup. imp. Bartsch, 82.

1165 The Annunciation. Hausmann paper. Bartsch, 83.

1166 The Nativity. Second state. Sup. imp. Bartsch, 85.

1167 The Circumcision. Second state. Sup. imp. Bartsch, 86.

1168 The Death of the Virgin. First state. Sup. imp. A. F. Didot Collection. Bartsch, 93. Rare.

1169 The Assumption and Crowning of the Virgin. First state. Sup. imp. Bartsch, 94.

1170 The Virgin and the Child Jesus. Very fine imp. A. F. Didot Collection. Bartsch, 99.

1171 The Virgin with the apple adored by the angels. Very fine imp. Bartsch, 101.

1172 The Holy Family with the rabbits. Very fine imp. A. F. Didot Collection. Bartsch, 102.

1173 The Holy Family with the rabbits. Very fine imp. Bartsch, 102.

1174 St. Jerome in the Grotto. Very fine imp. A. F. Didot Collection. Bartsch, 113.

1175 The Martyrdom of Ten Thousand Saints. Bartsch, 117.

1176 St. Magdalen transported to heaven by the angels. Very fine imp. A. F. Didot Collection. Bartsch, 121.

1177 The Trinity. Very fine imp. A. F. Didot Collection. Bartsch, 122.

1178 The Universal Judgment. First state. Sup. imp. A. F. Didot Collection. Bartsch, 124.

1179 The Decapitation of St. John the Baptist. Sup. imp. A. F. Didot Collection. Bartsch, 125.

1180 Herodias receiving the head of St. John the Baptist. Sup. imp. A. F. Didot Collection. Bartsch, 126.

1181 One of the plates of the Triumphal Arch of the Emperor Maximilian I., which immense piece is composed of 412 plates of different dimensions. Very fine imp. Without the Latin inscription at the head. Bartsch, 138.

The great rarity of this plate is proved by the fact that even in the best collections but a few of these plates are ever found. This plate represents "The Congress of the Three Kings at Vienna, 1515," and is of the greatest rarity, the plate having been lost, so that for the issue of 1799 it was necessary to make a copy.

1182 Copy of the car of the Emperor Maximilian I. Very fine imp.

This print, which is a very old engraving, is smaller than the original.

1183 Three pieces for "The Art of Perspective." Very fine imp. A. F. Didot Collection. Bartsch, 146, 147, 149.

1184 Portrait of A. Dürer. Second state. Fine imp. Bartsch, 156.

1185 Portrait of A. Dürer. Bartsch, 156.

1186 Coat-of-arms of the town of Nuremburg. Fine imp. on bluish paper. A. F. Didot Collection. Collection mark. Bartsch, 162.

Appendix :

1187 Job. Third state. Fine imp. A. F. Didot Collection. Bartsch, 2.

1188 Christ crowned with Thorns. Old and very fine imp. A. F. Didot Collection. Bartsch, 4.

1189 The Virgin sitting with the Child on her knee. Second state. Very fine imp. A. F. Didot Collection. Bartsch, 13.

Attributed to A. Dürer :

1190 Christ taking leave of his Mother. A. F. Didot Collection. Heller, 1969.

1191 Coat-of-arms of Scheurl and Fucher. Very fine imp. A. F. Didot Collection. W. D. Collection. Heller, 2146.

1192 Coat-of-arms of Scheurl and Fucher. Very fine imp. A. F. Didot Collection. Heller, 2146.

1193 Exact copies d'après Dürer's Little Passion. Twenty-one prints. Exceedingly rare.

1193½ Portrait d'après Dürer.

1194 Two prints, d'après Dürer.

1194½ Four prints, d'après Dürer.

EGBERTUS.

1195 Signs of the Zodiac.

EICHENS.

1196 { Immaculate Conception, d'après Murillo. Sup. imp.
Der Hunnens Shlacht. Very fine imp.

1197 Der Babel-Thurm. Very fine imp.

1198 Der Babel-Thurm. Very fine imp.

1199 Homer. Very fine imp.

EVERDINGER.

1200 The three lions.

EPISCOPUS (JAN DE BISCHOP).

Born 1646 ; died 1886.

1201 Martyrdom of St. Lawrence. Charles Blanc, 4.

EDELINK (GERARD).

Celebrated Flemish engraver. Born 1610 ; died 1707. The plates of this great artist are highly finished, and yet possess great freedom and bold ness.

1202 Battle between four Chevaliers. Second state, before being retouched. Robert Dumesnil, 44. Charles Blanc, 41.

1203 Desjardines. Sup. imp. Robert Dumesnil, 182.

1204 Philippus de Champagne. Second state. Sup. imp. Robert Dumesnil, 164.

1205 Charles Mouton, Musician to Louis XIV. Third state. Sup. imp. Robert Dumesnil, 281.

1206 Joannes B. Santolius, d'après Mentz. Charles Blanc, 308.

ESTEVE (DON RAPHAEL).

Celebrated Spanish engraver. His greatest work is Moses, d'aprés Murillo.

1207 Moses striking the Rock, d'après Murillo. Very fine imp. Charles Blanc, 1.

1208 Moses striking the Rock, d'après Murillo. Charles Blanc, 1.

1209 (*a*) Maria Isabel Francisca de Braganza. Queen of Spain. P. Collection.

(*b*) Justo Pastor Perez. P. Collection.

EISSNER (JOSEPH).

1210 (*a*) The Judgment of Paris. Charles Blanc, 14.

(*b*) The Death of Lucretia. Charles Blanc, 21.

ERTINGER.

1211 Six engravings, d'après La Fage.

FALCONE (ANGELO).

Celebrated Neapolitan painter and engraver. Born in 1600; died 1665. This artist was one of the masters of Salvator Rosa.

1212 Les Caryatides. Bartsch, 10.

1213 Le Tombeau. First, second, and third states. Bartsch, 13. Also copy of the first state of the same.

FERRONI (GIROLAMO).

Born in Milan, 1687; died about 1730.

1214 St. Peter and St. John healing the Sick at the Gate of the Temple. Bartsch, 8.

FARINATI (PAUL).

Eminent Italian painter. Born in Verone, 1522; died 1606. His etchings are done in a free, bold, and masterly manner.

1215 Cupid. Bartsch, 8.

FARINATI (HORACE).

A Veronese painter. Flourished about 1615.

1216 A battle scene, d'après Raphael. (Attributed.) Bartsch, 6.

FAUCCI (CARLO).

Born Florence, 1729; died 1784.

1216½ Alexander's Triumph. Seven plates. Charles Blanc, 35 to 46.

FEOLI (VICENZO).

Modern Italian engraver.

1217 Venus and Psyche, d'après Raphael.

1218 (*a*) Baccante dell' Ercolano.
(*b*) Church of St. Ygnacio. P. Collection.
(*c*) Basilica Liberiana. P. Collection.

FIALETTI (ODOARDO).

Born in Bologne, 1573 ; died about 1638. His etchings are done in a masterly hand, and show correctness of design and grace.

1219 Venus and Cupid. Four prints. Bartsch, 8, 10, 12, 18.

FRANCO (J. B.).

Eminent painter and engraver. Born about 1498. As an engraver Franco attained a great excellence.

1220 Diana and her Nymphs resting. Before the name. Very fine imp. Collection mark. Bartsch, 46.

FREY (JOHANN JAKOB).

Eminent Swiss engraver. Born 1681 ; died 1752. His etchings are done in a fine and masterly hand.

1221 The Coronation of the Virgin, d'après An. Caracci. Charles Blanc, 19.

1222 St. Petronille, d'après Guercino. Charles Blanc, 42.

1223 L'Aurore, d'après Guido. Sup. imp. Charles Blanc, 57.

FREY (JAN PIETER VAN).

Born 1770. Dutch painter, being unable to use his right hand, determined to pursue the art with his left, and at last through indefatigable exertions succeeded. His prints are highly esteemed.

1224 (*a*) The Angel disappearing before Tobit's Family, d'après Rembrandt. Charles Blanc, 3.

(*b*) The Good Samaritan, d'après Rembrandt. Sup. imp. Charles Blanc, 5.

FREYEN (PERRIN A.).

1225 (*a*) Episode of the first wars.

(*b*) Amar plunging into the Sea.

FRANÇOIS (ALPHONSE).

1226 Mignon and her Father, d'après Ary Scheffer. P. Collection.

1227 Mignon and her Father, d'après Ary Scheffer.

FUSSEL.

1228 Animals. Four plates.

FORTUNY.

1229 Arab veillant le corps de son ami. Sup. imp.

1230 Famille Marocaine. Sup. imp.

1231 L'Amateur de Jardins. Sup. imp.

1232 Anachorete. Sup. imp.

1233 Marocain assis. Sup. imp.

FACINE (PIERRE).

A Bolognese painter. Born 1563; died 1602.

1234 St. Francis d'Assis. Damery Collection. Bartsch, 1.

FOSTER AND MARTINET.

1235 Head of the Virgin, d'après Giudo. Before any letters. Sup. imp.

FARIAT (BENEDETTO).

French engraver. Born 1646; died 1720.

1236 St. Anthony, d'après An. Caracci.

FORREST (W.).

1237 Landscape. Proof.

FLOR.

1238 Jupiter throwing Icarus with his Chariot and four Horses out of Heaven, d'apres M. Angelo.

FLAMENG.

1238½ Hassan at Namolina, d'après Regnault. Before any letters. Sup. imp.

1239 (*a*) The Return of Sabbut.
(*b*) A Woman in Meditation, d'après Bassan.

1240 (*a*) The Fountain, d'après Ingres. Before any letters. Sup. imp.
(*b*) The same. First state. Sup. imp.
(*c*) Angeline. Before any letters. Sup. imp.

FYT (JEAN).

Eminent Flemish painter. Born at Antwerp about 1625; died 1617. Was distinguished as an animal painter, and his etchings show a bold and spirited style.

1241 The Dogs. A set of eight prints. First state. Sup. imp. Bartsch, 9, 10, 11, 12, 13, 14, 15, and 16.

1242 Four prints from the above set. Bartsch, 12, 13, 15, and 16.

FRAGONARD (HONORÉ).

Celebrated French artist. Born 1733; died 1806. Went to Rome on a royal pension.

1243 (*a*) The Park. Beaudicourt, 4.
(*b*) Two satyrs and a young girl. Beaud., 6.

1244 (*a*) St. Jerome. First state. Before the name. Not described. Beaud., 21.
(*b*) The two Women in the Clouds. First state. Before the number. Beaud., 22.

1245 (*a*) St. Jerome. First state. Beaud., 21.
(*b*) Bacchanal. Beautiful etching with pen work. Dumesnil Collection. Very rare.

FOSTER (FRANÇOIS).

Born in Switzerland, 1790.

1246 The Holy Family, d'après Raphael.

1247 La Vierge à la Legende. P. Collection.

1248 The three Graces, d'après Raphael. First state. A. F. Didot Collection.

1249 The three Graces, d'après Raphael.

GRIMALDI (JEAN FRANÇOIS).

Born in Bologne about 1606; died 1680. An eminent landscape painter.

1250
- (*a*) The two Men on the Knoll. Bartsch, 12.
- (*b*) The three Men playing Dice. Bartsch, 38.
- (*c*) The Bird perched on the Stump. Bartsch, 40.
- (*d*) The Woman, her Child, and the Man. Bartsch, 41.
- (*e*) The Brick Works. Bartsch, 42.
- (*f*) St. Magdalen Penitent. Bartsch, 43.

GALESTRUZZI (JEAN BAPTISTE).

Born in Florence, 1618. Florentine painter and engraver. Gained great distinction as an engraver.

1251
- (*a*) War trophy, d'après P. de Caravaggio. Bartsch, 45.
- (*b*) A cuirass between two shields, d'après P. de Caravaggio. Bartsch, 47.
- (*c*) A short garment with a girdle, d'après P. de Caravaggio. Bartsch, 48.
- (*d*) Bust of a woman in a niche, d'après P. de Caravaggio. Bartsch, 49.
- (*e*) Coat of mail with girdle, d'après P. de Caravaggio. Bartsch, 50.
- (*f*) A long garment with a fringe, d'après P. de Caravaggio. Bartsch, 51.

GIORDANUS (LUCAS).

Born in Naples, 1632 ; died 1705. Eminent Neapolitan painter. Giordanus was invited to Spain by Charles II. in 1692, and appointed painter to the King.

1252 St. Ann. First state. Extremely rare. Bartsch, 6.

1253 St. Ann. Sup. imp. Volpato Collection. Bartsch 6.

GOYA (FRANCISCO).

Born about 1760 ; died about 1830. Eminent Spanish artist and engraver.

1254 Bacchus crowning a Drunkard. Charles Blanc, 1.

1255 Don Carlos Baltazar, Infante of Spain. Sup. imp. Charles Blanc 3.

1256 Philip IV., King of Spain. Charles Blanc, 6.

1257 Menipo Filosofo. Before any letters. Sup. imp. Charles Blanc, 7.

1258 Don Gaspar Guzman, Comte d'Olivares. Charles Blanc, 8.

1261 Old Man's Head.

GANDOLFI (MAURO).

Born in Bologne, 1771.

1262 Gesus Bambino. Proof. P. Collection.

1263 Venus. Proof.

GAUTIER.

1264 Paul and Virginia.

GRIBELIN.

1265 Fresco, d'après Rubens.

GROSSMAN (C. A.).

1266 Two pastoral scenes.

GEYER.

1267 Fruhlingslust.

GARAVAGLIA (GIOVITA).

Born in Paris, 1789; died 1835.

1268 Holy Family.

GAULI (SEBASTIAN).

1269 Henry IV. Before any letters.

GODEFROY (JEAN).

Born in London, 1771.

1269½ Maria Louise, Imperatrice des Français.

1270 (*a*) The Disciples of Flora.
(*b*) Two landscapes.

1271 Psyche, d'après Gerard. Before any letters. Sup. imp

GUTTERBERG (C. G.).

1271½ Landscape, with inscription by the artist.

GERARD (FRANÇOIS).

Born 1789.

1272 Villamain. Sup. imp. Before any letters.
1273 Louis Philip I. Sup. imp. Before any letters.
1274 T. F. Thebault, d'après Gerard. P. Collection.
1275 Neapolitan scene, d'aprés Winterhalter. Sup. proof.

GARNIER.

1276 Alexandre I., d'après Gerard. P. Collection.

GREUTER (J. F.).

1277 Neptune.

GHISI (GEORGE).

Eminent Italian engraver. Born about 1520. His works are highly prized, and fine impressions of them are rare.

1278
- (*a*) Jeremy, Hieremias. Very fine imp. Bartsch, 17.
- (*b*) Joel. Very fine imp. C. A. R. Collection. Bartsch, 18.
- (*c*) The Persian Sibyl, Persicha. Very fine imp. C. A. R. Collection. Bartsch, 19.
- (*d*) The Delphic Sibyl, Delphica. Very fine imp. C. A. R. Collection. Bartsch, 20.
- (*e*) The Sibyl. Very fine imp. C. A. R. Collection. Bartsch, 21.
- (*f*) A Prophet. Very fine imp. C. A. R. Collection. Bartsch, 22.

1279 Four prints from the above set. Bartsch, 18, 19, 20, 22.

1280 The Dispute of the Holy Sacrament, d'après Raphael. Sup. imp. Bartsch, 23. Extremely rare.

1281 St. Paul in the School of Athens, d'après Raphael. Sup. imp. Bartsch, 24. Extremely rare.

1282 St. Paul in the School of Athens, d'après Raphael. Bartsch, 22.

1283 Venus and Vulcan, d'après Perin del Voga. Very fine imp. Bartsch, 35.

1284 Venus and Adonis, d'après Theo. Ghisi. Sup. imp. Slightly stained. Visscher Collection. Bartsch, 42.

1285 Venus and Adonis, d'après Theo. Ghisi. Very fine imp. Bartsch, 42.

1286 Psyche and Cupid. R. Balmanno Temple Collection. Bartsch, 45.

1287 The Judgment of Paris. Very fine imp. Bartsch, 60.

1288 A Prison. Sup. imp. Debois Collection. Bartsch, 66.

1289 Raphael's Dream, d'après Lucas Penni. Sup. imp. Debois, Durand, and A. F. Didot Collections. Bartsch, 69.

1290 Raphael's Dream. Very fine imp. Bartsch, 69.

GHISI (DIANA).

Italian artist, sister to the preceding. The exact date of her birth is not known, but her prints are dated from 1573 to 1588, and possess great merit.

1291 The Preparation for the Marriage of Psyche. Composed of three plates. Very fine imp. R. Balmanno Temple Collection. Bartsch, 40.

GHISI (ADAM).

The date of his birth is not known, but one of his prints is dated 1566, and another 1570. His plates are well drawn and possess great merit.

1291½ Two Cupids riding on Dolphins, d'après J. Romain. Bartsch, 13.

1292 Combat between a Lion and a Horse. Sup. imp. Bartsch, 107.

1293 (*a*) Hercules choking the Lion of Nemea. Fine imp. Bartsch, 21. Rare.

(*b*) Combat between a Lion and a Horse. Bartsch, 107.

GIMIGNANI (JACINTO).

Born 1611; died 1681.

1294 Children's games, a set of twelve prints. Bartsch, 8 to 19.

1295 (*a*) Cleopatra. First state. Sup. imp. Bartsch, 23.

(*b*) The same. Second state. Collection mark.

1296 Christ, the Virgin, St. John, and the Magdalen. Four prints.

GRANDINI (ALEX.).

1297 The Virgin surrounded by Saints, d'après Parmesan. (Clair-obscur of three plates.) Beautiful imp. A. F. Didot Collection. Bartsch, Sec. III., No. 25.

1298 The Virgin accompanied by Saints, d'après Parmesan. (Clair-obscur in three plates.) Beautiful imp. A. F. Didot Collection. Bartsch, Sec. III., No. 25.

GUDIN (J. B.).

1298½ Marie Louise, Imperatrice de France.

GOLTZIUS (HENRI).

Born 1558; died 1617. Eminent Dutch painter and engraver. Was a perfect master of the human anatomy. Was particularly noted as an engraver. His prints are highly esteemed. Having been told that his works did not compare with those of Dürer, he was so piqued as to engrave an imitation of Dürer's Circumcision, with which he deceived the best connoisseurs until he showed them his plate.

1299 The Annunciation, in the style of Raphael. Sup. imp. Very rare in such fine condition. Bartsch, 15.

1300 The Annunciation, in the style of Raphael. Sup. imp. Before the number. Bartsch, 15.

1301 The Virgin Mary visiting St. Elizabeth, in the style of François Mazzuola. Sup. imp. Very rare in such fine condition. Bartsch, 16.

1302 The Virgin Mary visiting St. Elizabeth, in the style of François Mazzuola. Sup. imp. Bartsch, 16.

1303 The Adoration of the Shepherds, in the style of Bassan. Sup. imp. Very difficult to find in such fine condition. Bartsch, 17.

1304 The Adoration of the Shepherds, in the style of Bassan. Sup. imp. Bartsch, 17.

1305 The Circumcision, in the style of Albert Durer. Sup. imp. Very difficult to find in such fine condition. Bartsch, 18.

1306 The Wise Men bringing Presents to the Child Jesus, in the style of Lucas Van Leyden. Sup. imp. Very difficult to find in such fine condition. Bartsch, 19.

1307 The Holy Family, in the style of Frederic Barroche. Sup. imp. Very difficult to find in such fine condition. Bartsch, 20.

1308 The Holy Family, in the style of Frederic Barroche. Sup. imp. Bartsch, 20.

1309
- (*a*) The Circumcision, in the style of Albert Durer. Bartsch, 18.
- (*b*) The Wise Men bringing Presents to the Child Jesus, in the style of Lucas Van Leyden. Bartsch, 19.
- (*c*) The Holy Family, in the style of Frederic Barroche. Bartsch, 20.

1310 The Massacre of the Innocents. First state. Sup. imp. With the name of Visscher. A. F. Didot Collection. Bartsch, 23.

The Passion of Christ, in the style of Lucas Van Leyden. A set of 12 prints. Bartsch, 27 to 38.

1311

The Last Supper. Sup. imp. Guichardot Collection. Bartsch, 27.

The Agony in the Garden. Sup. imp. Guichardot Collection. Bartsch, 28.

Christ seized by the Jews. Sup. imp. Guichardot Collection. Bartsch, 29.

Christ before Caiaphas. Sup. imp. Guichardot Collection.

Christ before Pilate. Sup. imp. Guichardot Collection. Bartsch, 31.

The Flagellation. Sup. imp. Guichardot Collection. Bartsch, 32.

Christ crowned with Thorns. Sup. imp. Guichardot Collection. Bartsch, 33.

Ecce Homo. Sup. imp. Guichardot Collection. Bartsch, 34.

Christ bearing the Cross. Sup. imp. Guichardot Collection. Bartsch, 35.

The Crucifixion. Sup. imp. Guichardot Collection. Bartsch, 36.

The Entombment. Sup. imp. Guichardot Collection. Bartsch, 37.

The Resurrection. Sup. imp. Guichardot Collection. Bartsch, 38.

Eleven prints from the Passion of Christ, in the style of Lucas Van Leyden:

1312

The Last Supper. Bartsch, 27.

The Agony in the Garden. Bartsch, 28.

Christ seized by the Jews. Bartsch, 29.

Christ before Caiaphas. Bartsch, 30.

Christ before Pilate. Bartsch, 31.

The Flagellation. Bartsch, 32.

Christ crowned with Thorns. Bartsch, 33.

Christ bearing the Cross. Bartsch, 35.

The Crucifixion. Bartsch, 36.

The Entombment. Bartsch, 37.

The Resurrection. Bartsch, 38.

Three prints from the Passion of Christ, in the style of Lucas Van Leyden :

1313 { The Agony in the Garden. Bartsch, 28.
Christ bearing the Cross. Bartsch, 35.
The Entombment. Bartsch, 37.

1314 The Virgin weeping over the Body of Christ, in the style of Albert Dürer. Sup. imp., with margin. Cambelyn Collection. Bartsch, 41.

1315 The Tutelar Saint of Rome. Bartsch, 94.

1316 Valerius Corvinus. Bartsch, 101.

1317 Mars and Venus. Sup. imp. Collection mark. Bartsch, 139.

1318 Hercules. First state. Sup. imp. Bartsch, 142.

1319 Henri Goltzius. Life size. Sup. imp. The name at bottom is cut off. Extremely rare. Bartsch, 172.

1320 This print, known as "Goltzius' Dog," is one of the rarest of this master's works. Sup. imp. F. Kalle Collection. Bartsch, 190.

1321 { (*a*) Pluton. Clair-obscur. Sup. imp. Bartsch, 233.
(*b*) Heleus. Clair-obscur. Sup. imp. Bartsch, 234.

1322 Mars and Venus, in the style of Bartholome Spranger. First state. Sup. imp. Bartsch, 276.

1323 Minerva crowning a Young Hero. Beautiful print. Not finished. XVI. century paper. Sup. imp. Extremely rare.

Prints by unknown artists, in the style of Galtzius:

1324 { (*a*) Deucalion and Pyrrha. Bartsch, 42.
(*b*) Mercury and Argus. Bartsch, 49.

1324½ Galtzius' Dog, d'après Galtzius. Bartsch, copy R. G.

1325 Copies d'après Galtzius' "Passion of Christ." Seven prints.

HUET.

1326 The Return from Market. Sup. imp.

HABENSCHADEN.

1327 Noon-day Rest.

HOUEL.

1328 A set of seventeen prints, d'après Houel.

HERTSINGER (A.).

1329 The Shepherd, d'après Roos.

HONDINS (ABRAHAM).

Born Rotterdam, 1638 ; died 1691. There are very few prints as scarce as those left by this artist, and they are found in very few collections.

1330 The Bear and the Leopard. Very fine imp. Bartsch, 2.
1331 The Lion and the Serpent. One corner restored. Very fine imp. Bartsch, 3.
1332 The Brock and the Roe. Bartsch, 4.
1333 The Bear. Bartsch, 5.
1334 The Porcupine. Bartsch, 6.
1335 The Wild Boar. Bartsch, 7.
1336 The Hunting Dogs. Bartsch, 8.

HOUBRAKEN (A. J.).

Born 1698 ; died 1780. Celebrated Dutch painter.

1337 Allegorical subject. Sup. imp.
1338 (*a*) Hermann Boerhave.
(*b*) Van Collen.
1339 (*a*) Van Collen.
(*b*) Portrait.

HELMANN (Y. S.).

French school. Born 1745 ; died 1806. His plates are executed in a neat and finished manner.

1340 (*a*) Death of Louis XVI. Proof.
(*b*) Eighteenth Brumaire. Proof.
(*c*) Constitution. Proof.
(*d*) National Assembly.

HORTIGOSA (P.).

1341 Mater Dolorosa, d'après Madrazo. Sup. imp. Before the letters. With artist's autograph.

HOFEL (B.).

1342 Portrait.

HAINZELMANN (E.).

1342½ Portrait.

HAUMANN.

1343 Two portraits.

HAID (J. J.).

Born at Wurtemberg 1703; died 1767. Noted for his portraits.

1344 Five portraits.

HOPFER (LAMBERT).

Celebrated German engraver. Sixteenth century.

1344½ { (*a*) Christ before Pilate. Bartsch, 6.
(*b*) The Standard-bearer.

1345 Seven prints from life of Christ. Bartsch, 2, 4, 5, 6, 8, 9, and 11.

HOPFER (D.).

Celebrated German engraver. Sixteenth century.

1346 Adam and Eve.

JANNERET.

1347 The Last Supper, d'après Raphael. Very fine imp.

JANINET (FRAN).

Born Paris, 1732.

1348 Adam and Eve, d'après Le Barbier. Colored. Sup. imp.

1349 { (*a*) The Virtue of Lucretia, d'après Moitte.
(*b*) The Constancy of Coriolanus, d'après Moitte.

1350 Bacchus. Colored. Sup. imp.

1351 Landscape, d'après Houet.

JESI (SAMUEL).

1352 Leon X., d'après Raphael. Sup. imp. P. Collection. Charles Blanc, 5.

JODE (PETER DE).

Born 1606.

1353 Jacobus Jordaens. Very fine imp. Villot Collection. Charles Blanc, 91.

JAZET (J. P. M.).

Born Paris, 1788.

1354 Rebecca at the Well. Charles Blanc, 2.

1355 Judith and Holofernes. Charles Blanc, 3.

1356 Portrait.

1357 Louis David, d'après Odevaer. Proof.

1358 Battle scene, d'après H. Vernet.

JULIEN (SIMON).

French school.

1359 Holy Family. Pons d'Aix Collection. Beaud., 4. Exceedingly rare.

1360 Flora and Zephyr. Pons d'Aix Collection. Beaud., 6. Exceedingly rare.

JULIEN (J. L.).

1361 Good Morning. Charles Blanc, 3.

1362 The Rose Guarded. Charles Blanc, 5.

JOUANIN.

1363 Opulence, d'après Jalabert. Sup. imp.

KELLER (JOSEPH).

Celebrated modern German painter and engraver.

1364 The Holy Trinity, d'après Raphael. Very fine imp.

1364½ The Dispute of the Holy Sacrament, d'après Raphael. White part of print in poor condition. This print is exceedingly rare, as the plate no longer exists.

KELLER (FRANZ).

Celebrated German artist, eighteenth century.

1365 Saints. Six prints.

KENCKEL (J.).

1366 Two portraits.

KININGER (G. V.).

Born 1767.

1367 The Transfiguration, d'après Raphael. Poor condition, but fine imp. Charles Blanc, 3.

KRUEGER (FERD. ANT.).

1368 Sofrina and Olindo, d'après Overbeck. Proof.

KRUNGER.

1368½ Four prints. Sup. imps.

KANDEL (DAVID).

1369 Scenes in the Life of St. John the Baptist. Woodcut in the style of Kandel. Not described. Beautiful composition. Very fine imp. A. F. Didot Collection.

KILIAN (BARTHOLOMÉ).

Born 1630.

1370 Geo. Winkler de Doelitz et de Stinz. Charles Blanc, 63.

KLIEN (J. A.).

Born 1792.

1371 Animals. Four plates.

KNIGHT.

1373 Illustrations to Moore's Irish Melodies. Seven prints.

LONGHI (GIUSEPPE).

Italian painter and distinguished engraver. Born 1766; died 1831.

1374 The Magdalen, d'après Correggio. Very fine imp.

1375 The Magdalen, d'après Correggio. Very fine imp.

LUTMA (JEAN).

Born 1608; died 1689.

1376 Jean Lutma, père. Sup. imp. A. F. Didot and F. R. Collections, Charles Blanc, 6.

1377 Jean Lutma, fils. Sup. imp. A. F. Didot Collection, Marshall Collection, Charles Blanc, 8.

LEVASSEUR (J. C.).

Born 1734; died 1804.

1378 Death of Leonardo da Vinci.

1379 The Torn Will.

1380 Paul Delaroche, d'après Buttura. Proof.

1382 Villanella. Sup. imp. D'après Jalabert.

1383 Girl feeding birds. Proof.

1384 Girl in a garden. Proof.

LA LAISSE.

1385 Marriage of the Virgin, d'après Raphael. Sup. imp.

1386 Vierge au Linge, d'après Raphael. Proof with autograph of the artist.

LALAISSE (CHAS.).

1387 Four prints.

LANDSEER.

1388 The Merinos. Proof.

LOMBART (P.).

1388½ The Virgin, the Child, and St. John the Baptist.

LORENZINIE (JEAN ANT.)

Born 1665; died 1740.

1389 The Virgin.

LOEDEL (J. C.).

1390 Fac-simile, d'après Titian.

LE BAS (J. PHILIPPE).

Born 1708; died 1782. Celebrated French engraver. Excelled in landscapes and small figures.

1391 Two landscapes and two village scenes. Four prints.

1392 Five prints.

LAIRESSE (G.).

Born 1640; died 1711.

1393 Bacchus.

1394 (*a*) Diana and Calixto.
(*b*) Venus and Adonis.
(*c*) Subject from the Bible.

1395 The Four Seasons. Four plates.

LORRAINE (CLAUDE). [GELLEE.]

Illustrious French painter. Born 1600; died 1682.

1397 Flight into Egypt. First state. Very fine imp. Robert Dumesnil, 1.

1398 The Tempest. Fifth state. Robert Dumesnil, 5.

1399 The Shipwreck. Before the number. Very fine imp. Robert Dumesnil, 7.

1400 The Shipwreck. Robert Dumesnil, 7.

1401 The Artist. Robert Dumesnil, 9.

1402 The Dance under the Trees. Robert Dumesnil, 10.

1403 The Dance under the Trees. Fourth state. Robert Dumesnil, 10.

1404 The Seaport. Third state. Very fine imp. Robert Dumesnil, 11.

1405 The Seaport with the Tower. Third state. Robert Dumesnil, 13.

1406 The Wooden Bridge. Second state. Robert Dumesnil, 14.

1407 Mercury and Argus. First state. Very fine imp. Dumesnil Collection, Van Den Zande Collection. Robert Dumesnil, 17.

1408 Lé Chevrier. Third state. Very fine imp. Robert Dumesnil, 19.

1409 The Rape of Europa. First state. Sup. imp. Robert Dumesnil, 22. Rare.

1410 The Apparition. First state. Sup. imp. Dumesnil Collection. Robert Dumesnil, 2.

LEFEVRE (ACHILLE DESIRÉ).

Born Paris, 1798.

1411 Napoleon I., d'après Steube. P. Collection. Charles Blanc, 13.

LE GOUAZ (YVES MARIE).

Born 1742.

1412 Choice of Fish, d'après Vernet. P. Collection. Charles Blanc, 12.

LE GOUAZ [FEMME] (M. J. C.).

1412½ Fair Weather, d'après Vernet. P. Collection. Charles Blanc, 12.

LA GRENÉE (J. J.)

1413 St. Jerome. Beaud, 17.

LE VEAU.

1414 Two Italian scenes. P. Collection.

LEFRERY (ANT.).

1415 Allegorical subject, d'après Michel Angelo.

LOIR (NICOLAS).

French painter and engraver. Born in Paris, 1624; died 1679. He was employed in several important works for Louis XIV., in the palaces of the Tuileries and Versailles.

1416 Four Holy Families. Second state. Very fine imp. Robert Dumesnil, 6, 8, 10, and 11.

1417 Cleobis and Briton drawing their mother's chariot. First state. Before the name and the coat-of-arms. Sup. imp. Robert Dumesnil Collection, P. Marietta Collection. Charles Blanc, 16. Very rare.

1418 Cleobis and Briton drawing their mother's chariot. State not described. With inscription and coat-of-arms. Charles Blanc, 16.

1419 (*a*) Venus and Adonis. First state. Sup. imp. Charles Blanc, 33. Very rare.

(*b*) Death of ——. First state. Sup. imp. Charles Blanc, 34. Very rare.

LANGER (TH.).

1420 Peace, Justice, Wisdom, and Virtue. Four prints.

LONDERSELIUS (J.).

1421 A set of four landscapes.

LIEVENS (JOHANN).

Eminent Dutch painter and engraver. Born 1607; died 1665.

1422 St. Jerome. Second state. G. A. Collection. Bartsch, 5.

LEISNIER (NIC. AUG.).

Born in Paris, 1787.

1423 Marco Antonio, d'après Raphael. Proof. Charles Blanc, 3.

1424 Marco Antonio, d'après Raphael. Charles Blanc, 3.

1425 La Fornarina, d'après Raphael. Proof.

LAER (PIERRE DE).

Eminent Dutch painter. Was born about 1613 ; died 1673.

1426 Different animals. A set of eight prints. Very fine imp. Bartsch, 1 to 8.

1427 Animals. Three prints. Bartsch, 11, 12, and 13.

LOUIS (ARISTIDE).

1427½ Paul Delaroche. Sup. imp.

1428 (*a*) Mignon aspirant au ciel, d'après Ary Scheffer. Sup. imp. Pelegnor Collection.

(*b*) Mignon regrettant la patrie. Sup. imp. Pelegnor Collection.

1429 (*a*) Mignon aspirant au ciel, d'après Ary Scheffer. Sup. imp. Pelegnor Collection.

(*b*) Mignon regrettant la patrie. Sup. imp. Pelegnor Collection.

LADENSPELDER (JEAN).

Born 1511. German engraver.

1430 The Holy Trinity. Sup. imp. Bartsch, 4.

LUCCHESE (MICHELE).

Born in Rome, 1539.

1431 Psyche and Mercury, d'après Raphael. Sup. imp. Charles Blanc, 8.

LEPICIE (BERNARD).

Celebrated French engraver. Born in Paris, 1699 ; died 1755. His plates gained him great reputation.

1432 Bacchus having his mistress sit for her portrait, d'après Vanloo. Bartsch, 39.

LAUGIER (JEAN NIC.).

Born 1675.

1433 Zephyr floating on the Waters. First state. Before the name. Charles Blanc, 4.

1434 Pygmalion and Galatea, d'après Girodet. Sup. imp. Charles Blanc, 5. Very rare.

1435 Daphne drawing a thorn from the foot of Chloe, d'après Herset. Charles Blanc, 10.

1436 The Death of Leander, d'après Delorme. Proof. Charles Blanc, 7.

LE CLERC (SEBASTIAN).

Born 1637 ; died 1714.

1437 (*a*) L'Academie des Sciences. Charles Blanc, 310.
(*b*) L'Entrée d'Alexander dans Babelone. Charles Blanc, 421.
(*c*) L'Apotheose d'Isis. Charles Blanc, 92.

LASNE (MICHEL).

Eminent French engraver. Born 1696 ; died 1767.

1438 Subjects from the Bible. Twenty-one prints.

1439 Six prints from life of Christ.

LINGÉE (CHAS. LOUIS).

Born Paris, 1751.

1440 Bonaparte, d'après Isabey.

LALLEMAND.

1441 Napoleon III., d'après Ivon. Before any letters. With artist's autograph.

LOIZELET.

1442 Portrait of Goya. Magnificent proof.

L'EVEILLE (J. A.).

1443 (*a*) L'Age d'or, d'après Le Barbier. Very fine imp.
(*a*) L'Age d'argent, d'après Le Barbier. Very fine imp.

LECONTE (N.).

1444 Dante and Beatrice, d'après Ary Scheffer. P. Collection.

LIGHTFOOT.

1445 The Madonna, d'après Raphael.

LE ROUX.

1446 The Pantheon, Paris. Sup. imp.

LE MAITRE.

1447 Ancient sculpture. Two plates.

LUDY.

1448 All Saints' Day. Before any letters. Sup. imp.

LOLI (LAURENT).

Born in Bologne about 1612. Celebrated painter. Distinguished himself for his etchings, which possess great merit.

1449 (*a*) Flight into Egypt, d'après Guido Reni. Bartsch, 1.
(*b*) St. Jerome. Bartsch, 13.
(*c*) St. Jerome, d'après J. A. Sirani. Bartsch, 14.

1450 (*a*) The Virgin, the Child Jesus, and St. John the Baptist. Bartsch, 5.
(*b*) Holy Family, d'après J. A. Sirani. Bartsch, 6.
(*c*) The Child Jesus and young St. John the Baptist. Very fine imp. Bartsch, 10.

1451 (*a*) The Virgin accompanied by two Saints. Very fine imp. Bartsch, 8.
(*b*) Andromeda, d'après J. A. Sirani. Sup. imp. Bartsch, 17.

1452 (*a*) Diogenes. Bartsch, 16.
(*b*) Children's bacchanal. Bartsch, 21.
(*c*) Children playing with a bird. Fine imp. Bartsch, 29.
(*d*) Children's Bacchanal. (Attributed to Loli.) Sup. imp.

LEFEVRE (V.).

Born 1642.

1453 St. Jerome, d'après Titian. Proof.

LE PRINCE.

Born 1733 ; died 1781. Celebrated French painter and engraver.

1454 The Start for Market. Very fine imp.

1455 Two pastoral scenes. Charles Blanc, 40 and 41.

1456 (*a*) Le Marchand de Gateau.
(*b*) Halte de Calmonks.
(*c*) Les Voyagers.

LENEY.

1457 Othello.

LANDONIO.

1458 Group of animals.

LONDINI.

1459 Daphnis and Amaryllis. Colored.

LEYDEN, VAN (LUCAS).

Celebrated artist and engraver. Born in Holland, 1494 ; died 1533. Van Leyden is allowed to have surpassed Dürer in composition, though inferior to him in design. As an engraver L. Van Leyden claims particular attention.

1460 (*a*) God prohibiting Adam and Eve from touching the forbidden fruit. Bartsch, 2.
(*b*) Eve seduced by the Serpent. Bartsch, 3.

1461 The Wise Men from the East, worshipping the infant Child Jesus. Sup. imp. A. F. Didot Collection, Rsux Collection. Bartsch, 37.

1462
(*a*) Christ before the High Priest. F. Kalle Collection. Bartsch, 46.
(*b*) The Flagellation. F. Kalle Collection. Bartsch, 46.
(*c*) Christ crowned with Thorns. F. Kalle Collection. Bartsch, 49.
(*d*) Christ before Pilate. F. Kalle Collection. Bartsch, 50.
(*e*) Christ bearing the Cross. F. Kalle Collection. Bartsch, 51.
(*f*) Christ in Limbo. F. Kalle Collection. Bartsch, 55.
(*g*) The Resurrection. F. Kalle Collection.

1463
(*a*) Christ crowned with Thorns. Bartsch, 49.
(*b*) Our Lord before Pilate. Bartsch, 50.
(*c*) St. Peter and St. Paul. Goldsmid Collection. Bartsch, 106.

1464
(*a*) Christ before Pilate. Poor condition. Bartsch, 71.
(*b*) Copy of the same.

1465 Calvary. First state, with date written backwards. Very fine imp. Gothic paper. Bartsch, 74.

1466
(*a*) Christ. Bartsch, 86.
(*b*) St. Peter. Bartsch, 87.
(*c*) St. Andrew. Goldsmid Collection. Bartsch, 89.
(*d*) St. John the Evangelist. Goldsmid Collection. Bartsch, 90.
(*e*) St. James. Goldsmid Collection. Bartsch, 91.
(*f*) St. Thomas. Goldsmid Collection. Bartsch, 92.
(*g*) St. Judas. Goldsmid Collection. Bartsch, 93.
(*h*) St. Bartholomew. Goldsmid Collection. Bartsch, 94.
(*i*) St. Philip. Bartsch, 95.
(*j*) St. Simon. Goldsmid Collection. Bartsch, 97.
(*k*) St. Matthew. Bartsch, 98.
(*l*) St. Matthias. F. Kalle Collection. Bartsch, 99.

1467
(*a*) St. John the Evangelist. Bartsch, 90.
(*b*) St. Thomas. Bartsch, 92.
(*c*) St. Judas. Bartsch, 93.
(*e*) St. Bartholomew. Bartsch, 94.
(*f*) St. Simon. Bartsch, 97.
(*g*) St. Anthony the Hermit. Bartsch, 116.
(*h*) St. Dominique. Bartsch, 118.

1468
(*a*) St. Mark. Bartsch, 100.
(*b*) St. John. Bartsch, 103.

1469 The Conversion of St. Paul. This print, which is exceedingly rare, is considered to be one of L. Van Leyden's best works. Goldsmid Collection. Bartsch, 107.

1470
(*a*) St. Jerome. Goldsmid Collection. Bartsch, 112.
(*b*) St. Anthony the Hermit. Goldsmid Collection. Bartsch, 116.
(*c*) St. Dominique. Goldsmid Collection. Bartsch, 118.
(*d*) St. Gerald Sagredius. Goldsmid Collection. Bartsch, 119.
(*e*) St. François d'Assisi. Goldsmid Collection. Bartsch, 120.

1471 The poet Virgil suspended from a window in a basket. Bartsch, 136.

WOODCUTS.

1472 Solomon, seduced by one of his women, worshipping the idol Malock. Bartsch, 8.

1473 The daughter of Herodiade bringing the head of St. John the Baptist to Herod. A. F. Didot Collection. Bartsch, 12.

1473½ Three prints, d'après L. Van Leyden.

LEROY (ALPH.).

1474 Four fac-similes d'après Raphael. Sup. imps. Four plates.

1475 Three fac-similes d'après Correggio. Sup. imps. Three plates.

1476 Three fac-similes d'après Paul Veronese. Sup. imps. Three plates.

1477 Two fac-similes d'après Andrea del Sarto, and two d'après Leonardo da Vinci. Sup. imps. Four plates.

1478 Two fac-similes d'après Nic. Poussin, and two d'après Michel Angelo. Sup. imps. Four plates.

1479 Fac-similes d'après Titian, Mantegna, Rubens, and Rembrandt. Sup. imps. Four plates.

1480 Fac-similes d'après Claude Lorraine, Perugin, Jules Romain, and Fran. Bartolomé. Sup. imps. Four plates.

1480½ The Entombment, d'après Jalabert. Before any letters. Sup. imp., with autograph of the artist.

MIERIS (WILLEM).

1481 A centaur and a nymph. Sup. imp. Rare.

MULLER (FRITZ).

1482 A set of six prints.

1483 A set of six prints.

1484 A set of six prints.

1485 A set of six prints.

MAZZUOLA, FRANCESCO (PARMESAN).

Born in Parma, in 1503. Celebrated painter. He also distinguished himself as an engraver, and has the merit of being considered the first artist who employed the point in Italy. He was a truly fine and admirable genius, of great invention and learned design.

1486 The Entombment. Bartsch, 5.

Attributed pieces :

1487 The Holy Family : young St. John the Baptist offering fruit to the Child Jesus. An exceedingly rare print.

1488 (*a*) Force. Bartsch, 14.

(*b*) The Holy Family with a Bishop. Sir Joshua Reynolds Collection.

MAILLET.

1489 Landscape, d'après Rembrandt. Charles Blanc, 16.

MARATTI (CHARLES).

Born 1625 ; died 1713. Eminent painter and engraver. Was commissioned to restore the great frescos painted by Raphael in the Vatican. Was a chaste and elegant designer, and many of his productions are exquisitely beautiful.

1490 The Nativity of the Virgin. First and second states. Bartsch, 1.

1491 The Annunciation. First and second states. Bartsch, 2.

1492 The Annunciation. First and second states. Bartsch, 2.

1493 (*a*) The Visit of the Virgin to St. Elizabeth. Bartsch, 3.
(*b*) The Adoration by the Magi. Bartsch, 5.

1494 (*a*) The Visit of the Virgin to St. Elizabeth. Bartsch, 3.
(*b*) The Adoration by the Magi. Bartsch, 5.

1495 The Adoration of the Angels. First and second states. Bartsch, 4.

1496 The Adoration of the Angels. First and second states. Bartsch, 4.

1497 The Virgin and St. Magdalen. First and second states. Bartsch, 6.

1498 The Assumption of the Virgin. First, second, and third states. Bartsch, 8.

1499 (*a*) The Virgin and the Magdalen. Bartsch, 6.
(*b*) The Virgin and young St. John the Baptist. Bartsch, 9.

1500 The Marriage of St. Catherine. First and second states. Bartsch, 10.

1501 St. Andrew, d'après Ciampelli. Very fine imp. Bartsch, 11.

1502 St. Andrew, d'après Ciampelli. Bartsch, 11.

MARTINET (ACHILLE LOUIS).

Celebrated engraver. Born in Paris, 1806.

1503 La Vierge à la Redemption, d'après Raphael. P. Collection.

1504 Charles I. insulted by Cromwell's Soldiers. P. Collection

1505 Marie dans le désert, d'après Paul Delaroche. P. Collection.

1506 Etienne Dennis, Duc Pasquier, Chancelier de France. Sup. imp.

MECKEN (YSRAEL VON DE).

One of the earliest engravers of whom we have any account. Died in 1523.

1507 Christ disputing at the Temple. A. F. Didot Collection. Bartsch, 39.

MACRET (CHAS. ANT. ADRIEN).

Born 1752; died 1785.

1508 Love's Offering. Charles Blanc, 4.

MORTIMER.

Born 1739. English historical painter of great eminence. His etchings are done in a bold, free manner.

1509 Banditte.

MEADON.

1510 Venus and Cupid.

MERCURY (P.).

1511 Jane Gray, d'après P. Delaroche. China paper. Sup. imp.

MOGALLI (C.).

Born 1667. Italian designer and engraver.

1512 Adam and Eve.

MOREELZE (PAUL).

Born 1571; died 1628. Was particularly noted for his woodcuts in clair-obscur after his own designs, which are very scarce and highly prized.

1513 Allegorical subject. Very fine imp. Rare.

MORGHEN (PHIL.).

Noted Italian engraver, father of Raphael Morghen, flourished about 1757.

1514 Two proofs.

McKENZIE (ALEX.).

1515 The Smugglers, and The Capture of the Smugglers. Two prints with the autograph of the artist on back.

MAITRE AU DÉ.

Born about 1512. Correct draughtsman and beautiful engraver.

1516 Venus pricked by a thorn, d'après Raphael. Third state. Sup. imp. Collection mark. Bartsch, 16.

1517 Apollo and Marsyas, d'après Raphael. Very fine imp., but imperfect. From the Berlin Museum and Lepell Collection. Bartsch, 31.

1518 Venus and Psyche, d'après Raphael. Sup. imp. A. F. Didot Collection. Bartsch, 71.

1519 Five men fighting wild beasts, d'après J. Romain. First state. Before the name. Sup. imp. Bartsch, 79.

1520 Five men fighting wild beasts. With the name. Bartsch, 79.

MERTZ.

1521 Lunatic asylum, d'après Kaulbach.

MASSON (ANTOINE).

An eminent French engraver. Born 1636; died 1700. As an engraver gained great eminence, and some of his portraits have scarcely been surpassed.

1522 D'Harcour. Mag. proof. Charles Blanc, 20.

1523 D'Harcour. Sup. imp. Charles Blanc, 20.

1524 Bouquetier de la regence, d'après Verdier.

1525 Kirmisse, d'après Rubens. Sup. imp. With artist's autograph.

1526 Martyrdom of St. Bartholomew, d'après Rubens. Sup. imp. Before any letters. With autograph of the artist.

1527 Morning, d'après Chaplin. Sup. imp. Before any letters. With artist's autograph.

1528 Toilette for the ball, d'après Chaplin. Sup. imp. Before any letters. With autograph of the artist.

MAUPERCHE (HENRI).

Celebrated French painter and engraver. Born Paris, 1602; died 1686. His prints are very scarce on account of the extreme lightness of his point.

1529 (*a*) St. John the Baptist in the Desert. Sup. imp. Robert Dumesnil, 24.

(*b*) Two landscapes. Robert Dumesnil, 27 and 46.

METZMACHER.

1530 Soldier. Sup. imp. With autograph of the artist.

1531 Soldier. Sup imp.

MANTEGNA (ANDRÉ).

Eminent Italian painter and engraver. Born in 1431; died 1506. As an engraver Mantegna claims our veneration as one of the earliest practisers of the art, and as having contributed more than all his contemporaries in perfecting it by his superior knowledge of design.

1532 The Flagellation. Sup. imp. Morachiti Collection, A. F. Didot Collection. Bartsch, 1.

1533 The Entombment. Sup. imp. A. F. Didot Collection. Bartsch, 3.

1534 Roman Senators accompanying a Victory. Bartsch, 11.

1535 The Elephants carrying Torches. Sup. imp. Crown paper. A. F. Didot Collection. Bartsch, 12.

1536 The Soldiers carrying Trophies. Crown paper. Bartsch, 13.

1537 The Soldiers carrying Trophies. Sup. imp. A. F. Didot Collection. Bartsch, 14.

1538 The Soldiers carrying Trophies. Bartsch, 14.

1539 Bacchanal. Sup. imp. A. F. Didot Collection. Bartsch, 19.

1540 Bacchanal. Bartsch, 19.

MINARDI (TOMAS).

Celebrated Italian painter. Has engraved four or five of his Madonnas. Flourished 1840.

1542 The Virgin and the Child. Very rare. Presented to John J. Peoli by the artist.

MICHELS.

1543 Pierre le Grand. Sup. imp. Before any letters. With artist's autograph.

MULLER (C. F.).

This extraordinary engraver was born in 1783, and died 1816. His Madonna of St. Sixto, d'après Raphael, is considered one of the most masterly productions of the burin.

1544 John the Evangelist, d'après Domenichino. P. Collection.

1545 The Virgin of St. Sixto, d'après Raphael. P. Collection.

MULLER (HENRI CHAS.).

1546 Psyche carried away by Zephyrs, d'après Prud'hon. Artist proof.

1547 Psyche carried away by Zephyrs. With the letters. Sup. imp.

MULLER (T. G.).

1548 Portrait. P. Collection. F. F. Collection.

MULLER (E.).

1549 Madonna, d'après Raphael.

MEISSONIER.

1550 Polichinelle. Very scarce.

1551 Le fumeur. Sup. imp.

1552 Small figures. Very fine imp.

MATHAM (JACQUES).

Eminent Dutch engraver. Born in 1571. Was ten years old when his mother married Henri Goltzius, whom he followed very closely and greatly resembled in his works.

1553 Magdalen weeping over the Dead Body of Christ. Bartsch, 6.

1554 (*a*) Hope. Bartsch, 118.
(*b*) Charity. Bartsch, 119.
(*c*) Justice. Bartsch, 120.
(*d*) Prudence. Bartsch, 121.

1555 Hercules and Dejanira. Bartsch, 159.

1556 Saturn, Jupiter, Mars, Sol, Venus, Mercury, and Luna. Seven plates, all first states. Sup. imps.

MONNIN.

1557 Emile Girardin, d'après Metz. Sup. imp. Before any letters. With artist's autograph.

1558 Garibaldi, d'après Cornillet. Sup. imp. With artist's autograph.

MELLAN (CLAUDE).

An eminent French designer and engraver. As an engraver was highly esteemed; his plates being characterized by a clear, soft, and agreeable effect. Born in 1598; died 1688.

1559 Allegorical picture of St. Catherine. Calamatta Collection.

1560 (*a*) St. Jerome. Collection mark.
(*b*) Venus.
(*c*) Biblical subject.

1561 Head of Christ made with one single line. This print is considered Mellan's masterpiece.

MARVY.

1562 The three trees, d'après Rembrandt.

1563 The three trees, d'après Rembrandt.

1564 Landscape, d'après Rembrandt.

1565 Three landscapes.

MAUDUIT.

1566 La Vierge, d'après Raphael.

MAILE.

1566½ Annette Lyle and Allan MacAulay.

1567 L'Amour Medecin. Sup. imp.

MELDOLLA (ANDRÉ).

An Italian designer and engraver, who flourished, according to dates on his prints, from 1540 to 1550. Good impressions of his prints are exceedingly rare.

1568 The Entombment. Bartsch, 18.

MERCATI (JEAN BAPTISTE).

Celebrated Florentine painter and engraver. Born in the latter part of the sixteenth century. Etched in a free and bold manner, producing brilliant effects.

1569 (*a*) The Virgin, the Child Jesus, and St. Catherine. Bartsch, 3.

(*b*) St. Bibian refusing to be sacrificed to the Pagan divinities, d'après Cortona. Robert Dumesnil Collection. Bartsch, 5.

MULLER (JEAN).

Born in Holland; lived between the years 1589 and 1625. Eminent engraver. Handled the graver with the most extraordinary and daring facility.

1570 The Flight into Egypt. Sup. imp. Bartsch, 6.

1571 Fortune showing her blindness by the manner in which she distributes her favors. Magnificent print composed of two plates. Sup. imp. Bartsch, 33. This print is exceedingly rare.

1572 Venus and Mercury. Before the name. Sup. imp. Bartsch, 68.

1573 Venus and Mercury. Very fine imp. Bartsch, 68.

1574 Venus and Mercury. Bartsch, 68.

1575 (*a*) The rape of a Sabine woman by a Roman. Engraved after a wax model made by Adrien de Vries. Sup. imp. Bartsch, 77.

(*b*) The same, different view. Sup. imp. Bartsch, 78.

(*c*) The same, still another view. Sup. imp. Bartsch, 79.

1576 (*a*) The rape of a Sabine woman by a Roman. Engraved after a wax model made by Adrien de Vries. Very fine imp. Bartsch, 77.

(*b*) The same, different view. Very fine imp. Bartsch, 78.

(*c*) The same, still another view. Poor condition. Bartsch, 79.

MARIETTE (P.).

French engraver. Died in Paris, 1774. Son and pupil of the eminent French engraver, Jean Mariette.

1576½ Four prints.

MORGHEN (RAPHAEL).

Prominent Italian engraver. Born in Florence, 1758. Studied under Volpato, whose daughter he married. Morghen visited Paris at the invitation of Napoleon, who honored him in every way. Died in 1833.

1577 La Pittura, d'après G. Hamilton. Pal., 38.

1578 La Giurisprudenza, d'après Raphael. Sup. imp. Pal., 49.

1579 La Giurisprudenza, d'après Raphael. Sup. imp. Pal., 49.

1580 Il Parnaso, d'après Mengs. First state. Sup. imp. Pal., 114.

1581 Il Parnaso, d'après Mengs. First state. Sup. imp. Pal., 114.

1582 Diana, d'après Domenichino. Sup. imp. Pal., 115.

1583 Diana, d'après Domenichino. Very fine imp. Pal., 115.

1584 The Holy Family, d'après Rubens. Pal., 119.

1585 Il Teseo dopo aver vinto il Minotuaro, d'après Canova. Pal., 122.

1586 L'Aurora. Sup. imp. Pal., 125.

1587 L'Aurora. Very fine imp. Pal., 125.

1588 Lot con le proprie fighie, d'après Barbieri. First state. Before any letters. Sup. imp. Pal., 130.

1589 Lot con le proprie fighie, d'après Barbieri. First state. Before any letters. Sup. imp. Pal., 130.

1590 Repose in Egypt, d'après Poussin. Pal., 131.

1591 Angelica e Medoro. Proof. Volpato Collection. Pal., 133.

1592 La musa comica. Portrait of Lady Hamilton. Pal., 141.

1593 Il deposito di Clemente XIII. Rezzonico, d'après Canova. Pal., 158.

1594 Francesco di Moncada. Sup. imp. Before the counter-tally on the cuirass. Pal., 162.

1595 Francesco di Moncada. Sup. imp. After the counter-tally on the cuirass. Pal., 162.

1596 La Madonna della Seggiola. Proof. Exceedingly rare. Pal., 165.

1597 La Madonna della Seggiola. First state. Open letters. Sup. imp. Pal., 165.

1598 La famiglia Holstein Beek, d'après A. Kauffmann. Sup. imp. Pal., 168.

1599 La Madonna del Sacco, d'après Del Sarto. Sup. imp. Pal., 175.

1600 La Transfigurazione di Raphael. Proof. Pal., 176.

1601 La Transfigurazione di Raphael. More finished. Pal., 176.

1602 La Transfigurazione di Raphael. Finished by his brother Antonio, excepting the Saviour's extremities which were finished by Raphael Morghen. Mag. proof. Pal., 176.

1603 The Last Supper, d'après Leonardo da Vinci. Sup. imp. Before the comma. Pal., 180.

1604 The Last Supper, d'après Leonardo da Vinci. Sup. imp. Before the comma. Pal., 180.

1605 Johannes Vulpatus, d'après A. Kauffmann. Sup. imp. Pal., 185.

1606 Raphael Sanzio d'Urbino. Pal., 191.

1607 Francesco Petrarca. Pal., 200.

1608 Torquato Tasso. Pal., 205.

1609 Lodovico Ariosto. Pal., 208.

1609½ La Transfigurazione di Raphael Sanzio. Sup. imp. With name and number. Pal., 209.

1610 Cav. Giov. degli Alessandri. Sup imp. Pal., 228.

1611 Le diverse età dell' uomo, d'après Girard. Before the name. Pal., 238.

1612 Le diverse età dell' uomo, d'après Girard. With the name. Very fine imp. Collection mark. Pal., 238.

1613 Le diverse età dell' momo, d'après Girard. Collection mark. Stained. Pal., 238.

MARC ANTONIO (RAIMONDI).

This great artist was born in Bologne about 1488 ; the date of his death is not known. M. Antonio is justly considered as one of the most extraordinary engravers that have ever appeared.

1614 The Massacre of the Innocents, d'après Raphael. Slightly restored. Sup. imp. Bartsch, 18.

1615 Christ at Table at the House of Simon Pharisee, d'après Raphael. Very fine imp. Before the pavement on the floor. Bartsch, 23.

1616 St. Paul. Bartsch, 44.

1617 The Martyrdom of St. Lawrence. Second state. Sup. imp. Bartsch, 104.

1618 The Martyrdom of St. Felicita. Sup. imp. Bartsch, 117.

1619 Alexander ordering Homer's Books to be put away. Bartsch, 207.

1620 The Parnassus, d'après Raphael. Very fine imp. Bartsch, 247.

1621 A Bacchanal. Repetition of No. 248. Torn and well joined. Sup. imp. and extremely rare. Bartsch, 249.

1622 Mars, Venus, and Cupid. Second state. Very fine imp. Bartsch, 345.

1623 Trajan between Rome and Victory. Collection mark. Very fine imp. Bartsch, 361.

The Virtues. A set of seven prints.

1624
- (*a*) Charity. Very fine imp. Bartsch, 386.
- (*b*) Faith. Very fine imp. A. F. Didot Collection. Bartsch, 387.
- (*c*) Justice. Very fine imp. Bartsch, 388.
- (*a*) Force. Very fine imp. Bartsch, 389.
- (*e*) Temperance. Very fine imp. Bartsch, 390.
- (*f*) Hope. Very fine imp. A. F. Didot Collection. Bartsch, 391.
- (*g*) Prudence. Very fine imp. Bartsch, 392.

(1) The Passion of Christ, d'après A. Durer.

(2) Adam and Eve in the Garden. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 585.

(3) Adam and Eve chased from Paradise. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 586.

(4) The Annunciation. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 587.

(5) The Nativity. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 588.

(6) Christ taking leave of his Mother. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 589.

(7) Christ entering Jerusalem. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 590.

(8) Christ driving the Money-changers out of the Temple. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 591.

1625 (9) The Last Supper. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 592.

(10) The Washing of the Feet. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 593.

(11) The Agony in the Garden. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 594.

(12) Christ taken by the Jews. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 595.

(13) Christ before the High Priest. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 596.

(14) Christ before Caiaphas. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 597.

(15) The Mocking of Christ. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 598.

(16) Christ before Pilate. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 599.

(17) Christ before Herod. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 600.

(18) The Flagellation. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 601.

1625—*Continued.*

(19) Christ crowned with Thorns. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 602.

(20) Ecce-Homo. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 603.

(21) Christ Condemned. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 604.

(22) Christ bearing the Cross. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 605.

(23) The Sudarium. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 606.

(24) Christ nailed to the Cross. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 607.

(25) Christ Crucified. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 608.

(26) Christ in Limbo. Very fine imp. Before the number, A. F. Didot Collection. Bartsch, 609.

(27) The Deposition from the Cross. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 610.

(28) Christ Mourned. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 611.

(29) The Entombment. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 612.

(30) Christ appearing to his Mother. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 613.

(31) The Resurrection. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 614.

(32) Christ appearing to Mary Magdalen. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 615.

(33) The Supper at Emmaus. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 616.

(34) Christ in the midst of his Disciples. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 617.

1625—*Continued.*

(35) The Ascension. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 618.

(36) The Descent of the Holy Ghost. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 619.

(37) Judgment Day. Very fine imp. Before the number. A. F. Didot Collection. Bartsch, 620.

1626 (*a*) The Angel appearing to Joachim. Bartsch, 622.

(*b*) The Meeting of Mary and Magdalen. Bartsch, 628.

(*c*) The Flight into Egypt. Bartsch, 634.

1627 The Virgin with the Angels. Bartsch, 639.

1628 Christ Mourned. A. F. Didot Collection. Bartsch, 647.

Copies d'après Marc Antonio :

1629 (*a*) Satyr carrying a nymph. Copy A. Robert Belmanno Temple Collection. Bartsch, 300.

(*b*) The same. Copy B. Robert Belmanno Temple Collection. Bartsch, 300.

(*c*) Pallas. Superb copy.

(*d*) Prudence. Fine copy.

1630 Copies A, B, and C, of Bartsch, 116.

1631 Copies A and B, of Bartsch, 45.

1632 Copy of Bartsch, 3, and copy of Bartsch, 18.

NOBLIN (J. P.).

Born 1746 ; died 1830. Eminent engraver of Rembrandt's school.

1633 Ecce Homo.

1634 Diogenes.

1635 Susannah.

1636 A beggar, a seller of rat poison, and one landscape. Three prints.

NUMANS.

1637 Bertraux in a marshy pasture, d'après Robbe. Sup. imp. Before any letters. With artist's autograph.

NORTON (C.).

1638 The Small Stone Bridge, d'après J. Pellement. P. Collection.

NARGEOT (ADRIAN).

1639 The Empress Eugenie and her Son. Sup. imp. Before any letters. With artist's autograph.

NOSERET (L. F.).

1640 St. Cecilia, d'après Guido. P. Collection.

VAN OSTADE (ADRIAN).

Preëminent Dutch painter. Born in Lubeck, 1610; died 1685. His subjects, always taken from life, are treated with infinite humor and skill. His etchings are, justly, greatly admired and held by connoisseurs in high estimation.

1641
- (*a*) Peasant with a black hood. Sup. imp. First state. Goldsmid Collection. Bartsch, 1.
- (*b*) The same. Second state.
- (*c*) Peasant laughing. First state. Sup. imp. Goldsmid Collection. Bartsch, 2.
- (*d*) The same. Second state.
- (*e*) Peasant with a pointed hood. Third state. Sup. imp. Goldsmid Collection. Bartsch, 3.
- (*f*) The same. Fifth state. Sup. imp. Goldsmid Collection.
- (*g*) Peasant laughing. Second state. Sup. imp. Goldsmid Collection. Bartsch, 4.
- (*h*) The smoker. Third state. Sup. imp. Goldsmid Collection. Bartsch, 5.
- (*i*) The same. Fourth state. Sup. imp. Goldsmid Collection.

1642
(*a*) The smoker laughing. Second state. Sup. imp. Goldsmid. Bartsch, 6.
(*b*) Peasant playing the horn. Fifth state. Sup. imp. Goldsmid. Bartsch, 7.
(*c*) The player on the hurdy-gurdy. Sup. imp. Goldsmid Collection. Bartsch, 8.
(*d*) The man leaning on the lower part of his door. Second state. Sup. imp. Goldsmid Collection. Bartsch, 9.

1643
(*a*) The woman smoking at the window. Second state. Sup. imp. Goldsmid Collection. Bartsch, 10.
(*b*) Country Love. Seventh state. Sup. imp. Goldsmid Collection. Bartsch, 11.

1644
(*a*) The woman smoking at the window. Second state. Bartsch, 10.
(*b*) Country Love. Second state. Bartsch, 11.

1645
(*a*) The singer. Sixth state. Sup. imp. Goldsmid Collection. Bartsch, 30.
(*b*) Man and woman talking together. Third state. Sup. imp. Goldsmid Collection. Bartsch, 12.
(*c*) The same. Fifth state.
(*d*) The father of a family. Third state. Sup. imp. Goldsmid. Bartsch, 33.

1646
(*a*) The smoker laughing. Second state.
(*b*) The smokers. Bartsch, 13.
(*c*) Asking for the doll. Third state. Bartsch, 16.

1647
(*a*) The mother and the two children. Second state. Sup. imp. Goldsmid Collection and another collection mark. Bartsch, 14.
(*b*) The empty pitcher. Third state. Sup. imp. Goldsmid Collection. Bartsch, 15.

1648
(*a*) The school. Second state. Sup. imp. Goldsmid Collection, Dumesnil Collection. Bartsch, 17.
(*b*) The blow with the knife. Second state. Sup. imp. Goldsmid Collection. Bartsch, 18.

1649 The haranguer. Fourth state. Sup. imp. Goldsmid Collection. Bartsch, 19.

1650
- (*a*) Old beggar bent with age. Second state. Sup. imp. Goldsmid Collection. Bartsch, 20.
- (*b*) The singer. Bartsch, 30.
- (*c*) Beggar standing with his hands behind him. Second state. Sup. imp. Goldsmid Collection. Bartsch, 21.

1651
- (*a*) Beggar standing with his hands behind him. Bartsch, 21.
- (*b*) Beggar wrapped in a cloak. Bartsch, 22.
- (*c*) The painter. Bartsch, 32.

1652
- (*a*) Beggar standing with his hands behind him. Bartsch, 21.
- (*b*) Beggar wrapped in a cloak. Bartsch, 22.
- (*c*) Three grotesque figures. Bartsch, 28.
- (*d*) The man talking with the woman. Bartsch, 37.

1653
- (*a*) The farm. Fourth state. Sup. imp. Goldsmid Collection. Bartsch, 23.
- (*b*) The same. Fifth state. Sup. imp.

1654
- (*a*) Men and women walking together. Third state. Sup. imp. Goldsmid Collection. Bartsch, 24.
- (*b*) The smoker and the drinker. Third state. Sup. imp. Goldsmid Collection. Bartsch, 24*a*.
- (*c*) The same. Fourth state. Sup. imp. Goldsmid Collection.

1655
- (*a*) The woman making portions at the window. Third state. Sup. imp. Goldsmid Collection. Bartsch, 25.
- (*b*) The woman buying spectacles. Fourth state. Sup. imp. Goldsmid Collection. Bartsch, 29.
- (*c*) The Grinder. Third state. Sup. imp. Goldsmid Collection. Bartsch, 36.
- (*d*) The two Friends. Second state. Sup. imp. Goldsmid Collection. Bartsch, 40.

1656
- (*a*) The man fishing on the bridge. Bartsch, 26.
- (*b*) The fête under the arbor. Bartsch, 47.

1657
- (*a*) The man fishing on the bridge. Bartsch, 26.
- (*b*) Two copies of the same.

1658
- (*a*) The Cobbler. Sup. imp. Bartsch, 27.
- (*b*) The Blessing. Fourth state. Sup. imp. Goldsmid Collection. Bartsch, 34.

1659 (*a*) The woman at the spinning-wheel. Second state. Sup. imp. Goldsmid Collection. Bartsch, 31.

1659 (*b*) The Gossip. Third state. Sup. imp. Goldsmid Collection. Bartsch, 43.

1660 A woman cleaning a man's head. Sup. imp. Goldsmid Collection. Bartsch, 35.

1661 The Family. Fifth state. Sup. imp. Goldsmid Collection. Bartsch, 46.

1662 (*a*) The Trick-track Players. Second state. Goldsmid Collection. Bartsch, 39.

1662 (*b*) The same. Third state. Sup. imp. Goldsmid Collection. Bartsch, 39.

1662 (*c*) The Travelling Musicians. Third state. Sup. imp. Goldsmid Collection. Bartsch, 38.

1662 (*d*) The peasant paying his tax. Sixth state. Sup. imp. Goldsmid Collection. Bartsch, 42.

1662½ The dance at the inn. Sup. imp. Fourth state. Goldsmid Collection. Bartsch, 49.

1663 The Sausage-maker. Third state. Sup. imp. Goldsmid Collection. Bartsch, 41.

1663½ The dance at the inn. Bartsch, 49.

1664 (*a*) The man fishing on the bridge. Bartsch, 26.

1664 (*b*) The Sausage-maker. Bartsch, 41.

1664½ The Supper. Mag. imp. Third state. Goldsmid Collection. Bartsch, 50.

1665 (*a*) The Hump-backed Violin Player. Sup. imp. Goldsmid Collection. Bartsch, 44.

1665 (*b*) The Violin Player and the Young Hurdy-gurdy Player. Sup. imp. Goldsmid Collection. Bartsch, 45.

1665½ The Supper. Bartsch, 50.

1666 (*a*) The fête under the arbor. Sup. imp. J. L. M. Collection. Bartsch, 47.

1666 (*b*) The fête under the large tree. Third state. Sup. imp. Goldsmid Collection. Bartsch, 48.

1666½ The Supper. Bartsch, 50.

OLESZCZYNSKI (ANT.).

1667 Philippe de Champagne, d'après Champagne. P. Collection.

PARASOLIA (HIERONIMA).

An Italian lady engraver of the sixteenth century.

1668 Battle d'après Tempeste. Very fine imp. A. F. Didot Collection. Very rare.

PORTBURY (E. J.).

1669 St. Peter in Prison.

PASCUALINO (J. B.).

An eminent Italian painter and engraver of the sixteenth century.

1670 { (*a*) Death of Tancredo. Sup. imp.
(*b*) The Chaste Susannah.

PALMIERI.

Eminent Italian painter and engraver of the seventeenth century.

1671 The Education of Cupid, d'après Gandolfi. Sup. imp. With artist's autograph.

PELZCH (R.).

1672 Five prints.

PARROSEL.

1674 Children's Bacchanal.

PIRINGER.

1675 Landscape.

PICHIANTI (DOM).

1676 Adam and Eve, d'après Caliary.

PELEE (P.).

1677 President Duranti, d'après P. Delaroche. Sup. imp. P. Collection.

PRENNER.

1678 Paulus III., Pontifice.

PESNE (ANTOINE).

French historical and portrait painter. Born in Paris, 1683. Was invited to Berlin by Frederick the Great, who appointed him his chief painter.

1679 Testament of Eudamidas, d'après Poussin. First state.

1680 Testament of Eudamidas, d'après Poussin. Second state. Very fine imp.

1681 Testament of Eudamidas, d'après Poussin. Second state.

PARBONI.

1682 Landscapes. Three prints.

PETRINI (GIOV.).

1683 Funeral of Maria Luisa de Borbon, d'après Ferrari. P. Collection.

PODESTA (JEAN ANDRÉ).

Date of his birth is unknown, but one of his prints is dated 1636. Scarcely known as a painter, but he executed some spirited and masterly etchings from his own designs and after other masters.

1684 Allegorical subject. Sup. imp. Bartsch, 5.

1685 Allegorical subject. Sup. imp. Bartsch, 5.

PENTZ (GEORGE).

Eminent German painter and engraver. Born about 1500; died 1550. His prints are numerous and highly esteemed. His style of engravings resembles the best manner of Marc Antonio, and his plates are delicately and beautifully finished.

1686 Artemis. Bartsch, 83.

1686½ Thebis and Charon. Bartsch, 90.

1687 (*a*) The Triumph of Love. Van Sedelle Collection. Bartsch, 117.

1687 (*b*) The Triumph of Purity. Van Sedelle Collection. Bartsch, 118.

PALMA (J.).

(Le Vieux). Born in Venice, 1544 ; died 1628.

1688 St. Jerome and Pope Damasus. Very fine imp. Bartsch, 16.

POTTER (PAUL).

Born 1625 ; died 1654. Was only eighteen years old when he engraved "The Cow-keeper," and nineteen when he engraved "The Shepherd," both most remarkable prints. The engravings of this artist are the delight of all connoisseurs.

1689 The Cow-keeper. Sup. imp. Bartsch, 14.

1690 The Shepherd. Second state. Sup. imp. Guichardot Collection. Bartsch, 15. Exceedingly rare.

PROCACCINO (CAMILLE).

Born 1546 ; died 1626. Possessed a fertile invention and great facility of execution. His etchings are done in a spirited and masterly manner.

1691 Repose in Egypt. First state. Before the name. Sup. imp. Dumesnil Collection. Bartsch, 1.

1692 Repose in Egypt. Sup. imp. John Bernard Collection. Bartsch, 2.

1693 Repose in Egypt. Sup. imp. Bartsch, 3.

1693½ The Transfiguration. First state. Sup. imp. John Bernard Collection. Bartsch, 4.

PRIMATICE (FRAN.).

An eminent Italian painter, of noble family. Was commissioned to decorate the palace of Fontainebleau.

1694 The Two Roman Women. His only engraving. Beautiful imp. A. F. Didot Collection. Bartsch, 1.

PANDEREN (E. VAN).

Flourished in the sixteenth century.

1695 An emblem.

PONTIUS.

A very eminent Flemish engraver. Born about 1596. Few engravers have equalled him in correct and faithful imitation of their models and in preserving in his figures the character and expression of the originals. His plates are ranked among the ablest productions of the Flemish school.

1696 (*a*) Antonio de Brun, d'après Van Hule. Collection mark.
(*b*) Brazan, d'après Van Dyck. Very fine imp. H. S. Collection.
(*c*) Frokas. Sup. imp. H. S. Collection.

1697 (*a*) Theo. de Savoie. Very fine imp. Villot Collection.
(*b*) Wouver. Very fine imp.

1698 (*a*) Theodorus Vanlonius. Villot Collection.
(*b*) Paul Rubens. Villot Collection.

1699 (*a*) Constantinus Hogens. Villot Collection.
(*b*) Andreane Stabent. Proof. (Attributed.) Villot Collection.

PELEGUER.

Celebrated Spanish engraver and President of the Academy of Fine Arts, Madrid.

1700 The Presentation of the Virgin at the Temple. Three different states.

PREVOST.

1701 The Return from the Fête. Before any letters.

1702 Sappho, d'après Gerard.

PROBST.

1703 Portrait.

PITTERI (G. M. I.).

Born at Venice, 1703 ; died 1786. Designer and engraver. His plates are executed in a very singular manner, by single strokes running from top to bottom, and his shadows are produced by strengthening them as the occasion requires.

1704 Portrait.

PUNT.

Dutch painter and engraver of the eighteenth century.

1705 Allegory. Very fine imp.

PAZZI (P. A.).

Italian engraver. Born in Florence, 1706. His plates are held in high estimation.

1706 (*a*) Gerald Dow.
(*b*) L. A. Leisman.
(*c*) Franceschini.

PIRANESI AND BARBIERI.

1707 Two trial proof engravings touched with india ink.

PREISLER (G. M.).

Born 1700 ; died 1754.

1707½ Two portraits.
1708 Two portraits.
1708½ Two portraits.
1709 Two portraits.

PIROLI (THOMAS).

Italian designer and engraver. Born in Rome, 1750.

1710 Le Jugement Universelle. Painted by M. Angelo in the Chapelle Sixtine in Rome. Seventeen plates.
1711 Eleven plates from the above.

POILLY (FRANÇOIS).

A very eminent French engraver. Born 1662. Handled the graver with uncommon firmness and dexterity. The correctness of his drawing corresponds with the beauty of his burin.

1712 Two Holy Families, d'après Caracci, and one Virgin and Child. Three prints.

1713 Mater Dolorosa, Holy Family, and Adoration of the Shepherds. Three prints.

1714 Christ in the Garden of Olives, Virgin and Child, and Adoration of the Shepherds. Three prints.

ROSASPINA (FRANCESCO).

An eminent Italian engraver, born in 1760. His drawing is very correct and his plates are beautifully executed ; they are also esteemed for the fidelity with which he copied the expression and characteristics of his originals.

1715 { (*a*) Landscape.
(*b*) The Sacrifice (attributed).

1716 Pace. Pace.

1717 The Descent from the Cross.

1718 { (*a*) Habebit Filium Sara Uxor Tua. Before any letters.
(*b*) The same, with the letters.

1719 L. de Ariosto. A. Canova and Ygnacio Molina. Three prints.

RIEDINGER (J. ELIAS).

German painter and engraver of animals. Born 1695 ; died 1769. His plates of animals have seldom been surpassed ; his composition is ingenious and animated, and each animal is drawn in its pecular character and attitude with surprising exactness.

1720 A Lion. Sup. imp.

ROSETTE.

1721 The Victory, d'après Ingres. Sup. imp. With autograph of the artist.

RAINALDI.

1722 The Last Supper, d'après L. da Vinci. Very fine imp.

RENI (GUIDO).

This great artist was born in Bologne in 1575, and died 1642. His etchings are charming, executed with great freedom and boldness in the style of a perfect master. His Madonnas are distinguished by their noble simplicity peculiar to himself. The works of Guido are to be found in the principal collections of Europe.

1723 The Virgin and the Child Jesus (considered one of Guido's most beautiful prints). Sup. imp. Exceedingly rare. Bartsch, 1.

1724
- (*a*) The Virgin and the Child Jesus. Bartsch, 1.
- (*b*) The Holy Family. Bartsch, 9.

1725
- (*a*) The Virgin and the Child Jesus. Bartsch, 3.
- (*b*) The Virgin and the Child Jesus. Third and last state. Very rare. Bartsch, 5.
- (*c*) The Virgin, the Child Jesus, and St. John the Baptist. Bartsch, 7.

1726
- (*a*) The Virgin and the Child Jesus. Bartsch, 4.
- (*b*) The Child Jesus and St. John the Baptist. Bartsch, 13.

1727
- (*a*) The Virgin and the Child Jesus. Bartsch, 4.
- (*b*) Copy of the same.

1728
- (*a*) The Holy Family. Copy, attributed to Loli. Sup. imp. Bartsch, 8.
- (*b*) St. Jerome. Very fine imp. Bartsch, 15.

1729
- (*a*) The Virgin, the Child Jesus, and St. John the Baptist. Fine imp. Extremely rare. Bartsch, 6.
- (*b*) Copy of the same in counterproof.

RENI (GUIDO).

1730
- (*a*) The Holy Family. Bartsch, 9.
- (*b*) The Holy Family. Bartsch, 10.

1731
- (*a*) St. Christopher. Sup. imp. Bartsch, 14.
- (*b*) St. Jerome. Bartsch, 15.

1732 (*a*) The Entombment, d'après Parmesan. Bartsch, 46.
(*b*) Jesus Christ and the Samaritan Woman, d'après An. Caracci. Bartsch, 52.
(*c*) St. Roque distributing alms to the poor, d'après An. Caracci. Bartsch, 53.

1733 St. Roque distributing alms to the poor, d'après An. Caracci. Very good imp. Bartsch, 53.

D'après Guido Reni by unknown artists :

1734 (*a*) Judith. Bartsch, 1.
(*b*) The Abduction of Europa. Bartsch, 34.
(*c*) Charity. School of Guido Reni.
(*d*) Head of a girl. School of Guido Reni.
(*e*) Il Divino Rostro. School of Guido Reni.

ROSA.

1735 Animals.

RONSSELER (EGIDIO).

1736 Abduction of Dejanira.

RUGENDOS.

1737 Battle scenes. Imitating sepia. Very fine imps. Two plates.

REISTER (MARTIN).

1738 A diploma.

REMOHARD (CHARLES).

German engraver. Born in 1678; died 1755.

1739 Allegorical subject.

RAAB.

1740 Peasants.

REYNOLDS.

Eminent English designer and engraver. Born in 1774; attained great eminence for his plates in mezzo-tint. Died 1835.

1741 (*a*) The Sense of Smell, d'après Dubuf.
(*b*) The Sense of Sight, d'apres Dubuf.

RICHARDSON.

1742 Landscape. Proof.

RIBAULT (JULES F.).

Celebrated French engraver of the eighteenth century.

1743 Last Judgment, d'après M. Angelo. Proof.

RICHOMME (C.).

Celebrated engraver nineteenth century.

1744 (*a*) The Virgin with the Book, d'après Raphael. Sup. imp. Before any letters, with the number 54.
(*b*) The same, with the letters. Very fine imp.

ROSSI (JEROME).

(Le vieux.) Painter and engraver. Born at Rome, 1630. Executed some spirited etchings after the Italian masters.

1745 The two children, d'après Guido. Bartsch, 5.

ROSA (SALVATORE).

Celebrated Italian painter. Born Naples, 1615; died in Rome, 1673. Painted many of his choicest pictures for the palaces and galleries of Italy.

1746 St. William the Hermit. Bartsch, 1.

1747 St. William the Hermit. Bartsch, 1.

1748 Albert, companion of St. William. Bartsch, 2.

1749 Diogenes and his bowl. Bartsch, 5.

1750 Diogenes and Alexander. Corda Collection. Bartsch, 6.

1751 Democritus. Bartsch, 7.

1752 Œdipus. Corda Collection. Bartsch, 8.

1753 Regulus. Bartsch, 9.

1754 (*a*) Combat between Tritons. Bartsch, 12.
(*b*) The Shepherd. Bartsch, 22.

1755 Apollo and the Sibyl Cumée. Corda Collection. Bartsch, 17.

1756 Jason. Bartsch, 18.

1757 Ceres and Phytalus. Corda Collection. Bartsch, 19.

1758 Glaucus and Scylla. Bartsch, 20.

1759 The Genius of Salvator Rosa. Bartsch, 24.

1760 A set of single figures. Nineteen plates.

1761 A set of two figures. Seven plates.

1762 A set of three figures. Ten plates.

1763 A set of four figures. Four plates.

1764 (*a*) A print with five figures.
(*b*) A woman. Very small plate.

RODERMONT.

Dutch engraver, who flourished about 1640. Executed many plates in the style of Rembrandt.

1765 Johannes, secundus Hagiensis. Beautiful imp. Utterson Collection and another collection mark. Very rare.

1766 Johannes, secundus Hagiensis. A. F. Didot Collection.

1767 Johannes, secundus Hagiensis.

RICCIANI (ANT.).

1767½ Baccante dell Ercolano. Two prints.

1768 The dead body of Christ, d'après Guido. Proof. P. Collection.

1769 Caput Holofernes. P. Collection.

1770 (*a*) Priano. Proof.
(*b*) The same. With the letters.

RUYSDAEL (JACQUES).

Born about 1635 ; died 1681. Justly considered one of the most eminent landscape painters of the Dutch school.

1771 The Small Bridge. Bartsch, 1.

1772 The two Peasants and their Dog.

RAVENNA (MARCO DE).

Eminent Italian engraver, pupil of Marco Antonio. Born 1496.

1773 The Judgment of Paris, d'après M. Antonio. Very fine imp. Robert Balmanno Temple Collection. Bartsch, 246.

1773½ The Judgment of Paris, d'après M. Antonio. Bartsch, 246.

1774 (*a*) The Massacre of the Innocents, d'après M. Antonio. Bartsch, 20.

(*b*) Force. Bartsch, 395.

ROLLET.

1775 (*a*) Lady Evelyn Leveson Gower, and the Marquis of Stafford.

(*b*) Hennette and Beatrice.

ROTARI (PIERRE COMTE DE).

Born 1707 ; died 1762. His portrait was hung in the Florentine gallery because of his great works.

1776 Distributing Alms to the Poor.

RODEN (W.).

1777 Rubens, d'après Rubens. P. Collection.

RYSBRAECK (PIERRE).

Flemish painter. Born in Antwerp in 1657. His pictures were so much admired at Paris that he was solicited to settle in that city ; but though he met with the most flattering encouragement, he preferred to return to his native city, where he was made Director of the Academy in 1713.

1778 (*a*) Diana at the Bath. Sup. imp. Bartsch, 1.

(*b*) The woman with the veil. Bartsch, 2.

1779 (*a*) The Fishers. Bartsch, 3.
(*b*) The Sunrise. Bartsch, 4.

1780 (*a*) The Meeting on the Road. Bartsch, 5.
(*b*) The woman with the bare back. Bartsch, 6.

RAMBALDI (CHAS. ANT.).

Born in Bologna, 1680 ; died 1717. His pictures are found in the galleries at Bologna, and in the Royal collection at Turin.

1781 The Virgin, d'après Guido. The only known print by this artist. Sup. imp. Bartsch, 1.

RAIMBACH (ABRAHAM).

An eminent English engraver. Born in London, 1776. His plates for the illustration of the Arabian Nights established his reputation. His prints are executed in a bold and faithful manner.

1782 Blind-man's Buff.

1783 Blind-man's Buff.

RIBERA (JOSÉ) [SPAGNOLETTO].

This great artist was born about 1588, and died 1656. Was appointed painter to the court at Naples. His etchings are executed in a bold, free manner, producing a fine effect, and are highly esteemed.

1784 The dead body of Christ. Sup. imp. Bartsch, 1.

1785 The dead body of Christ. Sup. imp. Bartsch, 1.

1786 The dead body of Christ. Very fine imp. Collection mark. Bartsch, 1.

1787 The dead body of Christ. Very fine imp. Bartsch, 1.

1788 St. Jerome reading. Very fine imp. Collection mark. Bartsch, 3.

1789 St. Jerome reading. Large margin. Bartsch, 3.

1790 St. Jerome reading. Bartsch, 3.

1791 St. Jerome. Sup. imp. Before the name. Dusmenil and Vanderzand Collection. Bartsch, 4.

1792 St. Jerome. Before the name. From the Berlin Museum and Lepell Collection. Bartsch, 4.

1793 St. Jerome. Before the name. Very fine imp. Large margin. Calamatta Collection. Bartsch, 4.

1794 St. Jerome. Third state. Name erased. Bartsch, 4.

1795 St. Jerome. First state. Sup. imp., with strong effect. Bartsch, 5. Exceedingly rare.

1796 St. Jerome. Very fine imp. Bartsch, 5.

1797 St. Jerome. Bartsch, 5.

1798 St. Bartholomew. First state. Sup. imp. Before being retouched. Bartsch, 6. Very rare. This print is considered a masterpiece in art.

1799 St. Bartholomew. First state. Before being retouched. Sup. imp. Bartsch, 6. Very rare.

1800 St. Bartholomew. Second state. Sup. imp. Bartsch, 6.

1801 St. Peter. First state. Before the letters F. V. W. Sup. imp. Bartsch, 7.

1802 St. Peter. First state. Before the letters F. V. W. Very fine imp. Bartsch, 7.

1803 St. Peter. Second state. With the letters F. V. W. S. T. Collection and another collection mark. Bartsch, 7.

1804 St. Peter. Third state. With the letters F. V. W. erased. Very fine imp. Bartsch, 7.

1805 Head of a man. Profile. First state. Fine imp. Bartsch, 8.

1806 Head of a man. Profile. First state. Fine imp. Bartsch, 8.

1807 Head of a man with warts. Second state. Sup. imp. With margin. Bartsch, 9.

1808 Head of a man with warts. Second state. Very fine imp. Bartsch, 8.

1809 The Poet. Portrait of Dante. Sup. imp. A. F. Didot Collection. Bartsch, 10.

1810 The Poet. Portrait of Dante. Sup. imp. Bartsch, 10.

1811 The Poet. Portrait of Dante. Sup. imp., with margin. Bartsch, 10.

1812 The Satyr. Fine imp. Nc. Collection. Bartsch, 12.

1813 (*a*) Silene. First state. Before the address. Sup. imp. Bartsch, 13.

(*b*) Counterproof of same.

1814 Silene. Second state. Very fine imp. Visaker Collection. Bartsch, 13.

1815 Silene. Sup. imp. State not described. Bartsch, 13. Rare.

1816 Silene. Very fine imp. Bartsch, 13.

1817 John of Austria. First state. Very fine imp. Letters on top cut off. Collection mark. Bartsch, 14. This print is exceedingly rare.

1818 John of Austria. Third state. After the plate was retouched and changed by a stupid engraver, who changed the face of John of Austria into that of Charles II., and added three angels on the top; the inscription also was changed. Very fine imp. Collection mark. Bartsch, 14.

1819 Study of mouth and noses. First and second states. Sup. imps. And study of open mouth. Second state. (Half the plate.) Bartsch, 16.

1820 (*a*) Study of ears. First and second states. Bartsch, 17. And copy of an open mouth. Villot Collection. Bartsch, 17.

(*b*) Study of eyes. First state. Sup. imp.

ROOS (JEAN HENRI).

Born in 1631; was burned to death at a fire in his own house in 1685. As an animal painter no one has surpassed him.

1821 The Hedge. Very fine imp. Bartsch, 14.

REINHART (J. C.).

1822 Landscape. Very fine imp.

1823 Goats and dogs. Seven plates.

1824 Animals. Six plates.

1825 Landscapes. Two plates.

1825½ Landscapes. Three plates.

REMBERG.

1826 { (*a*) The Nightingale. Sup. imp.
(*b*) The Spectacles. Sup. imp.

1827 The Slave Market. Very fine imp.

1828 The Slave Market. Colored by himself.

REVEL.

1828½ { (*a*) La Cruche Cassée, d'après Greuze.
(*b*) Paul Potter, dessignant dans la campagne.

REMBRANDT.

Born 1606 ; died 1674.

NOTE.—The states are given according to Charles le Blanc.

1829 Rembrandt and his Wife. Bartsch, 19. Charles Blanc, 213.

1830 Rembrandt leaning on a Stone Sill. Second state. Very fine imp. L. E. O. Collection. Bartsch, 21. Charles Blanc, 234.

1831 Abraham caressing his Son Isaac. Bartsch, 33. Charles Blanc, 4.

1832 Abraham's Sacrifice. Sup. imp. A. F. Didot Collection. Bartsch, 35. Charles Blanc, 6.

1833 Four subjects for a Spanish book. Very fine imp. Bartsch, 36. Charles Blanc, 8. Extremely rare.

(1) Jacob's Ladder. Second state. A. F. Didot Collection.

(2) The Combat of David with Goliath. Second state. A. F. Didot Collection.

(3) The Statue of Nebuchadnezzar. Third state. A. F. Didot Collection.

(4) The Vision of Ezekiel. First state. A. F. Didot Collection.

1834 Jacob lamenting the Supposed Death of Joseph. Bartsch, 38. Charles Blanc, 10.

1835 Joseph and the Wife of Potiphar. First state. Sup. imp. A. F. Didot Collection. Bartsch, 39. Charles Blanc, 11.

1836 Joseph and the Wife of Potiphar. Second state. Sup. imp. Bartsch, 39. Charles Blanc, 11.

1837 The Triumph of Mardochee. Bartsch, 40. Charles Blanc, 12.

1838 The Angel ascending from Tobit and his Family. First state. Sup. imp. Bartsch, 43. Charles Blanc, 16.

1839 The Angel ascending from Tobit and his Family. Second state. Very fine imp. Bartsch, 43. Charles Blanc, 16.

1840 The Angel ascending from Tobit and his Family. Second state. Bartsch, 43. Charles Blanc, 16.

1841 The Angel ascending from Tobit and his Family. Second state. Bartsch, 43. Charles Blanc, 16.

1842 The Angel appearing to the Shepherds. Fourth state. Sup. imp. Bartsch, 44. Charles Blanc, 17. Very rare.

1843 The Adoration of the Shepherds. Night effect. Fifth state. Sup. imp. Bartsch, 46. Charles Blanc, 19.

1844 The Circumcision. First state. Sup. imp. A. F. Didot Collection. Bartsch, 47. Charles Blanc, 20.

1845 The Circumcision. Second state. Very fine imp. Bartsch, 47. Charles Blanc, 20.

1846 The Circumcision. Second state. Bartsch, 47. Charles Blanc, 20.

1847 The Circumcision. Second state. Bartsch, 47. Charles Blanc, 20.

1848 The Circumcision. Second state. Bartsch, 47. Charles Blanc, 20.

1849 The Presentation of Christ in the Vaulted Temple. Second state. Very fine imp. Bartsch, 49. Charles Blanc, 22. Rare.

1850 Flight into Egypt. Second state. Bartsch, 52. Charles Blanc, 25.

1851 Flight into Egypt. Night effect. Third state. Sup. imp. A. F. Didot Collection. Bartsch, 53. Charles Blanc, 26. Rare.

1852 Flight into Egypt. Night effect. Third state. Very fine imp. A. F. Didot Collection. Bartsch, 53. Charles Blanc, 26. Rare.

1853 Flight into Egypt. In the style of Elsheimer. Third state. Very fine imp. Bartsch, 56. Charles Blanc, 29. Rare.

1854 Repose in Egypt. Night effect. Second state. Very fine imp. A. F. Didot Collection. Bartsch, 57. Charles Blanc, 30.

1855 Christ disputing with the Doctors. A. F. Didot Collection. Bartsch, 64. Charles Blanc, 35.

1856 Christ disputing with the Doctors. Second state. A. F. Didot Collection. Bartsch, 65. Charles Blanc, 36.

1857 Christ disputing with the Doctors. Second state. Touched with India ink. Very fine imp. A. F. Didot Collection. Bartsch, 65. Charles Blanc, 36.

1858 Christ in the Midst of the Doctors. Third state. Bartsch, 66. Charles Blanc, 37.

1859 Christ Preaching. First state. A. F. Didot Collection. Bartsch, 67. Charles Blanc, 39. Rare.

1860 The Tribute to Cæsar. Very fine imp. Bartsch, 68. Charles Blanc, 42.

1861 The Tribute to Cæsar. Bartsch, 68. Charles Blanc, 42.

1862 Christ driving the Money-changers out of the Temple. Second State. Bartsch, 69. Charles Blanc, 44.

1863 Christ and the Samaritan Woman. Very fine imp. Bartsch, 70. Charles Blanc, 45.

1864 Christ and the Samaritan Woman. First state. Very fine imp. A. F. Didot Collection. Bartsch, 71. Charles Blanc, 46.

1865 Christ and the Samaritan Woman. Third state. Very fine imp. Bartsch, 71. Charles Blanc, 46.

1866 The Resurrection of Lazarus. (The small plate.) Bartsch, 72. Charles Blanc, 47.

1867 The Resurrection of Lazarus. (The large plate.) Tenth state. W. P. Collection. Bartsch, 73. Charles Blanc, 48.

1868 Christ healing the Sick. (The hundred guilder piece.) Second state. Sup. imp. A. F. Didot Collection. Bartsch, 74. Charles Blanc, 49. Extremely rare.

1869 Christ healing the Sick. (The hundred guilder piece.) Fifth state. Retouched by Baille. Sup. imp. F. Kalle Collection. Bartsch, 74. Charles Blanc, 49. Extremely rare.

1870 Our Lord before Pilate. Seventh state. Sup. imp. John Bernard Collection. Bartsch, 76. Charles Blanc, 51. Exceedingly rare.

1871 Ecce-Homo. Second state. Sup. imp. A. F. Didot Collection. Bartsch, 77. Charles Blanc, 52. Extremely rare.

1872 Ecce-Homo. Third state. Very fine imp. Konig Collection, 1847. Bartsch, 77. Charles Blanc, 52. Extremely rare.

1873 The Three Crosses. Fourth state. Before the name. Sup. imp. A. F. Didot Collection. John Bernard Collection. Bartsch, 78. Charles Blanc, 53. Extremely rare.

1874 The Three Crosses. Fifth state. With the name. Sup. imp. Bartsch, 78. Charles Blanc, 53. According to Charles Blanc there are only *two prints of this state in existence.*

1875 The Crucifixion. Third state. Fine imp. Bartsch, 80. Charles Blanc, 55.

1876 The Crucifixion. Bartsch, 80. Charles Blanc, 55.

1877 The Descent from the Cross. Third state. Sup. imp. Bartsch, 81. Charles Blanc, 56.

1878 The Descent from the Cross. Fourth state. Bartsch, 81. Charles Blanc, 56.

1879 The Descent from the Cross. Bartsch, 81. Charles Blanc, 56.

1880 The Descent from the Cross. Night effect. Bartsch, 83. Charles Blanc, 58.

1881 Our Lord and the Disciples at Emmaus. Second state. Bartsch, 87. Charles Blanc, 63.

1882 The Good Samaritan. Very fine imp. A. F. Didot Collection. Bartsch, 90. Charles Blanc, 41.

1883 The Return of the Prodigal Son. Very fine imp. Goldsmid Collection. Bartsch, 91. Charles Blanc, 43.

1884 The Return of the Prodigal Son. Bartsch, 91. Charles Blanc, 43.

1885 The Decapitation of St. John the Baptist. First state. Goldsmid Collection. Bartsch, 92. Charles Blanc, 40.

1886 The Decapitation of St. John the Baptist. Second state. Goldsmid Collection. Bartsch, 92. Charles Blanc, 40.

1887 The Decapitation of St. John the Baptist. Bartsch, 92. Charles Blanc, 40.

1888 Peter and John at the Door of the Temple. Second state. Sup. imp. Bartsch, 94. Charles Blanc, 66.

1889 Peter and John at the Door of the Temple. Third state. Very fine imp. Bartsch, 94. Charles Blanc, 66.

1890 Peter and John at the Door of the Temple. Bartsch, 94. Charles Blanc, 66.

1891 The Martyrdom of St. Stephen. First state. Sup. imp. Arozarena Collection, A. F. Didot Collection. Bartsch, 97. Charles Blanc, 68.

1892 The Baptism of the Eunuch. Second state. Very fine imp. Bartsch, 98. Charles Blanc, 69.

1893 The Baptism of the Eunuch. Second state. Bartsch, 98. Charles Blanc, 69.

1894 The Death of the Virgin. Second state. Sup. imp. Bartsch, 99. Charles Blanc, 70.

1895 The Death of the Virgin. Second state. Very fine imp. Bartsch, 99. Charles Blanc, 70.

1896 The Death of the Virgin. Bartsch, 99. Charles Blanc, 70.

1897 St. Jerome at Prayer. Bartsch, 102. Charles Blanc, 73.

1898 St. Jerome at Prayer. Bartsch, 102. Charles Blanc, 73.

1899 St. Jerome. Second state. Goldsmid Collection. Bartsch, 104. Charles Blanc, 75. Rare.

1900 The Contrary Fortune. Second state. Very fine imp. A. F. Didot Collection. Bartsch, 111. Charles Blanc, 81. It is difficult to find a good impression of this print.

1901 Three Oriental figures. Very fine imp. Bartsch, 118. Charles Blanc, 7.

1902 The Travelling Musicians. First state. Very fine imp. Bartsch, 119. Charles Blanc, 90.

1903 The Travelling Musicians. Second state. Bartsch, 119. Charles Blanc, 90.

1904 The Travelling Musicians. Second state. Bartsch, 119. Charles Blanc, 90.

1905 The Little Goldsmith. Very fine imp. A. F. Didot Collection. Bartsch, 123. Charles Blanc, 94.

1906 The Pan-cake Woman. Bartsch, 124. Charles Blanc, 93.

1907 The Synagogue. Bartsch, 126. Charles Blanc, 98.

1908 The Schoolmaster. Sup. imp. Bartsch, 128. Charles Blanc, 99.

1909 (*a*) The Draughtsman. Second state. Very fine imp. Bartsch, 130. Charles Blanc, 100.

(*b*) The same. Third state. Fine imp.

1910 A Jew with a high hat. Very fine imp. Bartsch, 133. Charles Blanc, 101.

1911 A man meditating. Third state. Sup. imp. A. F. Didot Collection, Arozarena Collection, Camerina Collection. Bartsch, 148. Charles Blanc, 112. Rare.

1912 A man meditating. Fourth state. Very fine imp. Goldsmid Collection. Bartsch, 148. Charles Blanc, 112.

1913 A woman with a leather bottle. First state. Calamatta Collection. Bartsch, 168. Charles Blanc, 132.

1914 A beggar woman. Very fine imp. Bartsch, 170. Charles Blanc, 134.

1915 A beggar sitting on a hillock with his mouth open. First state. Sup. imp. A. F. Didot Collection. Bartsch, 174. Charles Blanc, 136.

1916 Beggars at the door of a house. Fine imp. Bartsch, 176. Charles Blanc, 146.

1917 A beggar. Very fine imp. A. F. Didot Collection. Bartsch, 177. Charles Blanc, 140.

1918 Another beggar. A. F. Didot Collection. Bartsch, 178. Charles Blanc, 141.

1919 Another beggar. Bartsch, 178. Charles Blanc, 141.

1920 The artist and his model. Second state. Fine imp. Bartsch, 192. Charles Blanc, 157.

1921 Academic studies of men. First state. Very fine imp. Bartsch, 194. Charles Blanc, 159.

1922 Academic studies of men. Second state. Very fine imp. Bartsch, 194. Charles Blanc, 159.

1923 Nude figure of a man. Sup. imp. Bartsch, 196. Charles Blanc, 160.

1924 Nude figure of a woman with her feet in the water. Sup. imp. A. F. Didot Collection, Arozarena Collection. Bartsch, 200. Charles Blanc, 164.

1925 Nude figure of a woman with her feet in the water. Sup. imp. Bartsch, 200. Charles Blanc, 164.

1926 Venus at the Bath. Very fine imp. Bartsch, 201. Charles Blanc, 165.

1927 Venus at the Bath. Fine imp. Bartsch, 201. Charles Blanc, 165.

1928 The Woman with the Arrow. Only one state. Sup. imp. A. F. Didot Collection. Bartsch, 202. Charles Blanc, 166. This print is extremely rare.

1929 Negress lying down. Third state. Sup. imp. Bartsch, 205. Charles Blanc, 169.

1930 Negress lying down. Third state. Very fine imp. Bartsch, 205. Charles Blanc, 169.

1931 Landscape, with a cottage and a hay-barn. Very fine imp. Bartsch, 225. Charles Blanc, 327. Rare.

1932 Landscape, with a mill-sail seen above a cottage. Very fine imp. Bartsch, 226. Charles Blanc, 326.

1933 Jan Cornelius Sylvius, Protestant Minister at Amsterdam Second state. Sup. imp. Bartsch, 266. Charles Blanc, 186.

1934 Doctor Faustus. Very fine imp. Bartsch, 270. Charles Blanc, 84.

1935 Doctor Faustus. Very fine imp. Bartsch, 270. Charles Blanc, 84.

1936 Clement de Jonghe. Bartsch, 272. Charles Blanc, 180.

1937 Clement de Jonghe. Bartsch, 272. Charles Blanc, 180.

1938 John Lutma. Second state. Fine imp. Bartsch, 276. Charles Blanc, 182.

1939 John Lutma. Very fine imp. Bartsch, 276. Charles Blanc, 182.

1940 John Lutma. Bartsch, 276. Charles Blanc, 182.

1941 John Lutma. Bartsch, 276. Charles Blanc, 182.

1942 John Asselyn. Fourth state. Fine imp. Bartsch, 277. Charles Blanc, 171.

1943 John Asselyn. Fourth state. Fine imp. Bartsch, 277. Charles Blanc, 171.

1944 Utenbogaert, a Dutch Minister. Fine imp. Bartsch, 279. Charles Blanc, 190.

1945 Utenbogaert. Bartsch, 279. Charles Blanc, 190.

1946 Utenbogaert. Bartsch, 279. Charles Blanc, 190.

1947 Utenbogaert, called "the gold weigher." Third state. Very fine imp. Goldsmid Collection. Bartsch, 281. Charles Blanc, 189. Extremely rare.

1948 Portrait of Coppenol (the small plate). Fifth state. Sup. imp. A. F. Didot Collection. Bartsch, 282. Charles Blanc, 174.

1949 Portrait of Coppenol (the large plate). Fifth state. The plate has been cut. Bartsch, 283. Charles Blanc, 175.

1950 The bust of an old man with long beard. Fine imp. Bartsch, 290. Charles Blanc, 286.

1950½ Bourgomaster Six. Second state. Sup. imp. Bartsch, 285. Charles Blanc, 184. Extremely rare.

1951 Old man with a square beard, in a rich velvet cap. Very fine imp. Bartsch, 313. Charles Blanc, 269.

1952 Old woman sitting. Bartsch, 344.

1953 Portrait of Rembrandt's mother. Bartsch, 349. Charles Blanc, 195.

1954 Head of Rembrandt's mother. Bartsch, 354. Charles Blanc, 193.

1955 Rembrandt's wife, and five other heads. A. F. Didot Collection. Bartsch, 365. Charles Blanc, 249.

1956 Rembrandt's wife, and five other heads. Bartsch, 365. Charles Blanc, 249.

1957 Three heads of women, one asleep, her head resting on her *right* arm, and not, as Bartsch says, on her *left* arm; it is time this long repeated mistake were corrected. Very fine imp. Bartsch, 368. Charles Blanc, 250.

1958 Three heads of women, one asleep, her head resting on her *right* arm. Bartsch, 368. Charles Blanc, 250.

1959 Rembrandt working on a plate. After many discussions, it is difficult to know who engraved this print, of which there is another by Bassan. On thing is certain—that it is not by Rembrandt, although it is probable that the drawing was made by him. Charles Blanc, 228. Cl., 32.

1960 The Descent from the Cross, d'après Rembrandt.

1961 The Great Coppenel, d'après Rembrandt.

1962 The Small Coppenel, d'après Rembrandt.

1963 The Death of the Virgin, d'après Rembrandt.

1964 The Angel Appearing to the Shepherds, d'après Rembrandt. Collection mark.

1965 Chiffonements, d'après Rembrandt.

1966 Rembrandt's pig, d'après Rembrandt.

1967 Abraham with his Son Isaac, d'après Rembrandt.

1968 (*a*) Rembrandt's Mother, d'après Rembrandt.
(*b*) Jacob Lamenting the Supposed Death of Joseph, d'après Rembrandt.

1969 Four portraits, d'après Rembrandt.

1970 Two portraits, d'après Rembrandt.

1971 (*a*) Portrait. School of Rembrandt. Bartsch, page 111, No. 31.
(*b*) Portrait. School of Rembrandt.

1972 Bourgomaster Six, d'après Rembrandt.

SCHAEUFELIN (HANS).

Died about 1550. His prints are executed in a bold, free manner.

1973 Christ bearing the Cross. A. F. Didot Collection. Bartsch, 28.

1974 The Deposition from the Cross. A. F. Didot Collection. Bartsch, 32.

1975 (*a*) A Concert. Beautiful imp. A. F. Didot Collection. Bartsch, 96.
(*b*) Copy of the same. A. F. Didot Collection.

1976 The History of Susannah. Very fine imp. A. F. Didot Collection. Pass., 136.

SMITH (J. R.).

1977 Lieutenant-Colonel Tarleton, d'après Reynolds. P. Collection.

1978 Group—Carlini, Bartolozzi, and Cipriani.

SABATELLI.

1979 Sonate la vostra trompa, etc. Proof.

1980 Sonate la vostra trompa. With the letters.

SCHEFFER (ARY).

1980½ Marguerite. The only etching by this artist.

SCOLARI (GIUSEPPE).

Italian painter of the sixteenth century. His woodcuts evince the hand of a master.

1981 The Rape of Proserpine. Woodcut. Sup. imp. A. F. Didot Collection. Pass., 67.

SICHLING.

1982 Head of Napoleon, d'après Calamatta. Very fine imp.

SCHLEICH (ADRIAN).

1983 The Song of the Bell. Very fine imp.

STEINLA.

1984 The Virgin of St. Sixto, d'après Raphael.

STOOP (THIERRY).

Dutch designer and engraver. Born about 1610. His etchings are executed in a masterly manner, and some of his prints are extremely rare.

1985 (*a*) Chevalier galloping away. Bartsch, 1.
(*b*) The Balky Horse. Bartsch, 2.
(*c*) A horse. Bartsch, 5.

SAENREDAN (JEAN).

Pupil of Goltzius. Died in 1607, ten years before Goltzius, which leads us to believe that he died young. His plates are done in a neat, clear style, handling the burin in a masterly manner.

1986 Jupiter and Juno. Very fine imp. Bartsch, 53.

1987 Neptune and Amphitrite. Very fine imp. Bartsch, 54.

1988 Two nymphs. Very fine imp. Collection mark. Bartsch, 60.

1989 Venus accompanied by Cupid. Very fine imp. Bartsch, 63.

1990 Venus. Very fine imp. Bartsch, 66.

1991 Venus between Bacchus and Ceres. Bartsch, 69.

1992 The Sense of Touch. Bartsch, 99.

1993 The Painter. Bartsch, 100.

1993½ Andromeda. Bartsch, 80.

STADLER.

1994 La Vierge de la Maison d'Albe, d'après Raphael.

SADELER (R.).

Flemish artist and engraver of the 16th century. His prints are highly esteemed, and executed with great boldness and precision.

1995 Holy Family. P. Marietta Collection.

SUYDERHOEF (JONAS).

Eminent Dutch designer and engraver of the 16th century. His prints are done in a picturesque and pleasing manner and deservedly held in high estimation.

1996 The Last Judgment.

SUBLEYRAS (PIERRE).

An eminent French painter, born in 1699. While at Rome was commissioned to paint the portrait of Benedict XIV., which according to Lanzi established his reputation as the first painter at Rome.

1997 The Bronze Serpent. First state. With manuscript by the author. Robert Dumesnil, 2. Rare.

1998 (*a*) The Bronze Serpent. Sup. imp. Before the name. Robert Dumesnil, 2.

(*b*) The Magdalen at the Feet of Christ. Fourth state. Robert Dumesnel, 3.

1999 The Magdalen at the Feet of Christ. Second, third, fourth, and fifth states. Robert Dumesnil, 3.

SWANEVELT (H. VAN).

A very eminent Dutch painter. Born in 1620. Follower of Claude Lorraine, became one of the most celebrated painters of his time. The demands for his works were so great that he could hardly fill the orders. His etchings are executed in a free masterly manner.

1999½ Two landscapes.

2000 Two landscapes.

SCHATEZEL.

2001 Animals. Two plates.

SIMONNEAU (C.).

2002 D'après LaFage. Three prints.

SANDRART (J. J. VON).

Eminent German engraver. Born in 1655. Was an able designer as well as an expert engraver.

2003 Two portraits.

SCHONGAUER (MARTIN).

Born about 1445; died about 1490. One of the greatest artists of his time. Extraordinary genius, full of conceptions.

2004 The Agony in the Garden. Very fine imp. A. F. Didot Collection. Bartsch, 9.

2005 Christ taken by the Jews. Very fine imp. A. F. Didot Collection. Bartsch, 10.

2006 Christ crowned with Thorns. Bartsch, 13.

2007 Ecce-Homo. Bartsch, 15.

2008 The Crucifixion. Sup. imp. A. F. Didot Collection. Bartsch, 17.

2009 The Crucifixion. A. F. Didot Collection. Bartsch, 17.

2010 Christ in Limbo. Bartsch, 19.

2011 Christ bearing the Cross. Sup. imp. A. F. Didot Collection. Bartsch, 21.

2012 (*a*) The Crucifixion. Bartsch, 25.
(*b*) St. John the Evangelist. Bartsch, 55.
(*c*) A soldier with coat of arms. Bartsch, 104.

2013 The Man of Sorrows. With monogram. A. F. Didot Collection. Bartsch, 69.

SCARSELLO (JEROME).

Italian school. Flourished about 1660. Correct drawing. His plates are executed in a light and spirited manner.

2014 (*a*) The Virgin. Bartsch, 1.
(*b*) The Saviour.

2015 Cupid riding on a Dolphin. Very fine imp. Bartsch, 4.

2016 Fortune. Proof. Bartsch, 6.

2017 St. John and three other saints. Four prints which can easily be attributed to Scarsello.

SCHUT (CORNEILLUS).

2018 (*a*) The Virgin, the Child, and St. John the Baptist.
(*b*) The Virgin and the Child.
(*c*) Mars, Flora, and Venus.

2019 A set of seven pieces. Very fine imp.

STRANGE (SIR ROBERT).

An eminent Scotch engraver. Born in 1721. Was knighted by the king in 1787. His plates are distinguished by a bold and intelligent execution, producing a vigorous and harmonious effect.

2020 The small children of Charles I., d'après Van Dyck. P. Collection.

2201 Danaè.

2021½ Venus blinding Cupid.

SCHEYNDEL.

2022 A set of eighteen small prints.

STRADA (VESPASIEN).

The date of his birth is not certain, but one of his prints is dated 1595.

2023 { (*a*) The Holy Virgin.
(*b*) St. Jerome.

SCRIVEN (ED.).

An English engraver. Born in 1775. In his works he faithfully preserved the character and expressions of the original.

2024 Shakespeare.

SAN MARTINO (MARCO).

Italian painter and engraver, who flourished about 1680.

2025 { (*a*) The Deluge. Bartsch, 2.
(*b*) David with Goliah's head.

SCHENKER (GEO. F.).

2026 La Madonna de Foligno.

SCHMIDT.

An eminent Prussian engraver. Born in Berlin, 1712. He handled the graver with a neatness and firmness seldom surpassed.

2027 The Presentation of Christ at the Temple, d'après Dietrichi.

SICHEM.

Dutch engraver, who flourished in the early part of the seventeenth century.

2028 Portrait of a man, d'après Goltzius. Bartsch, 3.

SOLE.

2029 Olympus. Proof.

SELMA (FERNANDO).

An eminent Spanish engraver. Born in 1750; died 1810.

2030 (*a*) Carolus V., d'après Titian. P. Collection.
(*b*) Alonzo Ercilla. P. Collection.

SIRANI (JEAN ANDRÉ).

Italian painter. Born at Bologna in 1610. One of the most successful emulators of Guido's style. At Rome is a very beautiful picture of The Last Supper by him, which alone is sufficient to establish his reputation as a great master.

2031 (*a*) Lucrecia. Second state. Very fine imp. Collection mark. Bartsch, 1.
(*b*) Apollo and Marsyas. Very fine imp. Bartsch, 2.

2032 (*a*) Lucretia. Second state. Fine imp. Bartsch, 1.
(*b*) Apollo and Marsyas. Bartsch, 2.

SIRANI (ELIZABETH).

This extraordinary lady was the daughter of J. A. Sirani. She was considered a prodigy at fifteen years of age. Her compositions are elegant and tasteful, her design correct and firm. She received several commissions from the sovereigns and distinguished personages of Europe. She died by poison when only twenty-six years of age, supposed to have been administered by her own maid, instigated by some young rival artist.

2033 (*a*) Repose in Egypt. Very fine imp. Bartsch, 4.
(*b*) Repose in Egypt. Very fine imp. Bartsch, 5.

2034 (*a*) The Virgin with the Child Jesus and John the Baptist, d'après Raphael. Bartsch, 6.
(*b*) Our Lady of Sorrows. First state. Sup. imp. Bartsch, 7.

This engraving was made by E. Sirani when she was only nineteen years old and is considered one of her best works.

2035 (*a*) The Holy Family. Sup. imp. Bartsch, 8.
(*b*) St. Eustache. Copy. Mag. imp. Bartsch, 10.

SCHALLAHAS (CHAS.).

2036 Two landscapes. Proofs.

TIEPOLO (DOM).

Eminent Italian artist. Born in Venice, 1725. His etchings are done in a strong and spirited manner in the style of Castiglione. He is supposed to have died about 1795.

2037 (*a*) Old man with long beard, looking to the right. Sup. imp.
(*b*) Old man with long beard. Full face. Sup. imp.
(*c*) Young with large collar. Sup. imp.
(*d*) Old man with long beard and large collar. Sup. imp.

2038 (*a*) Old man with high hood. Sup. imp.
(*b*) Old man with large hood. Profile. Sup. imp.
(*c*) Man with a turban. Sup. imp.
(*d*) Old man holding a compass. Sup. imp.

1039 (*a*) Man with large hood. Sup. imp.
(*b*) Man with high hood, face almost hidden. Sup. imp.
(*c*) Man with long beard. Full face. Sup. imp.
(*d*) Old man holding a pitcher in left hand. Sup. imp.

2040 (*a*) Old man wearing high hat. Sup. imp.
(*b*) Old man holding book in right hand. Sup. imp.
(*c*) Old man, head uncovered. Sup. imp.
(*d*) Old man looking to the left. Sup. imp.

2041 Procerum in Familia Crotta Sanctorum Icones. Sup. imp.

2042 A bishop preaching. Very fine imp.

TIEPOLO (GIO. BAPT.).

An eminent Italian artist. Born in Venice, 1697. Tiepolo acquired an immense reputation and was invited to the courts of Vienna and Madrid. His etchings are executed with great taste, neatness, and spirit, from his own designs. Died 1770.

2043 Vari Caprici. Sup. imps. Ten plates.

2044 Life of the Virgin. Ten plates.

2045 Allegorical subject. Two plates.

TARDIEU (PIERRE ALEX.).

An eminent French engraver. Born 1756.

2046 Ruth et Rooz, d'après Hersent. This print was presented by the author to the celebrated engraver Esteve. P. Collection.

2047 Le Marechal Ney. P. Collection.

TOLO.

2048 Time vindicating Truth, d'après Poussin.

TOMBA.

2049 (*a*) Angelica and Medoro. Very fine imp.
(*b*) Proof in the style of Rosaspina.

TRENTE (ANTOINE DE).

Italian artist. Born about 1508. Devoted himself to wood engravings, and executed many cuts after the different masters.

2050 The martyrdom of St. Peter and St. Paul. First state. D'après Parmesan. Clair-obscur of three plates. Bartsch, Sec. IV., No. 28.

2051 Back view of a man, d'après Parmesan. First state. Clair-obscur of two plates.

TYROFF (M.).

German engraver who flourished about 1750.

2052 Portrait.

TOSCHI.

Born in Parma, 1788. Was an engraver of masterly experience and solid style. Died 1854.

2053 The Virgin, St. Joseph, and the Child Jesus. Proof.

2054 The Ascent of the Holy Virgin. First proof.

2055 The Ascent of the Holy Virgin. Second proof.

2056 The Ascent of the Holy Virgin. Third proof.

2057 The Ascent of the Holy Virgin. Almost finished. This print was never finished by Toschi.

TOURNY (J.).

2058 Academic study. Before any letters. Sup. imp., with autograph of the artist.

TESTA (PIERRE).

Italian painter. Born 1617; died 1650. Drew with great taste; his outlines are correct and elegant. Possessed an extraordinary imagination and wonderful facility of hand. Was drowned in the Tiber, in 1650; some say accidentally; others say that he threw himself into the river in a fit of despair.

2059 (*a*) The Seven Sages of Greece. Before the name. Bartsch, 18.
(*b*) The Death of Cato Uticensis. Before the name. Bartsch, 20.

2060 (*a*) The Seven Sages of Greece. After the name. Bartsch, 18.
(*b*) The Death of Cato Uticensis. After the name. Bartsch, 20.

2061 The goddess Thetis plunging young Achilles in water from the Styx in order to render him invulnerable. Proof. Bartsch, 21.

2061½ A young man arriving at the Parnassus. Bartsch, 33.

2062 Peace painting the picture of Innocent X. Bartsch, 31.

2062½ Peace painting the picture of Innocent X. Bartsch, 31.

TORRE (FLAMINIO).

Born 1621; died 1661. His prints are in great demand among connoisseurs, being engraved with a fine point in the taste of a designer who was consummate in his art.

2063 The Virgin invoked by the Patron Saints of Bologne, d'après Guido. Bartsch, 4.

TRIVA (ANTOINE).

An Italian painter of great ability. Was born 1627; died 1699. Was remarkable for using both hands with equal facility.

2064 Repose in Egypt. Bartsch, 2.

TENIERS.

2065 The Drinkers.

TAITTIARD (J. B.).

2066 (*a*) Telemachus and Venus.
(*b*) Telemachus and Mentor.
(*c*) Death of Boccoris.

UMBACH.

Celebrated German painter and engraver. Seventeenth century.

2067 St. Jerome. Sup. imp. Galichon Collection. And three other prints.

VAN UNDEN (LUCAS).

Born in 1595. His prints are exceedingly rare, and very few collectors have been able to obtain more than a very small number of them.

2068 (*a*) Scene with a river.
(*b*) Mountainous scene cut by a river, d'après Titian. Bartsch, 53.

VOSTERMAN (LUCAS).

An eminent Flemish engraver. Born 1580. Studied under Rubens. Visited England in the reign of Charles I., and was employed by that monarch. Correct drawing. In his prints he has transcribed with surprising fidelity the life and spirit of the original painting.

2069 Carolus Mallery, d'après Van Dyck.

2070 Cornelius de Voo, d'après Van Dyck.

2071 Lucas Vosterman, d'après Van Dyck.

VOGEL (B.).

German engraver. Born 1683; died about 1737.

2072 Four portraits.

VERBOECKHOVEN (EUGENE).

2073 Entering the Stable.

2074 Cows.

2075 A Buck.

VANDER BOSCH (CORNELIUS).

Dutch engraver. Born 1510.

2076 The Descent from the Cross.

VICENCE (NIC JOSEPH DE).

Italian painter and engraver. Born at Vicenza about 1510.

2077 Clélie, d'après Maturino. First state. Sup. imp. (Clair-obscur of three plates.) Didot Collection. Bartsch, Sec. VI., No. 5.

2078 Clélie, d'après Maturino. First state. Sup. imp. (Clair-obscur of three plates.) Didot Collection. Bartsch, Sec. VI., No. 5.

2079 Ajax, d'après Polydore. Second state. Sup. imp. (Clair-obscur of three plates.) A. F. Didot Collection. Bartsch, Sec. VI., No. 9.

VINCI (LEONARDO DA).

2080 The Virgin, St. Elizabeth, and the Child Jesus, d'après Leonardo da Vinci. First state, before finishing the hair. A. F. Didot Collection. Bartsch, Sec. III., No. 28. Exceedingly rare. (By some mistake Bartsch mentions this print as d'après A. del Sarto.)

VENDRAMINI (GIOVANNI).

Italian engraver. Born 1769. In 1805 he went to St. Petersburg, where he was patronized by the emperor.

2081 The Vision of St. Catherine, d'après Veronese. Sup. imp.

VENTURINI (GIO. FRAN.).

Italian engraver. Born at Rome about 1619.

2082 Two small plates forming one print, d'après Polydoro.

VOLPATO.

A distinguished modern painter, designer, and engraver. Skilful in designing and expert in the use of the graver and dry point, he gave to his prints great precision and powerful effect.

2083 The Entombment. Sup. imp.

VALENTINE (H.).

2084 Music, Sculpture, Poetry, and Painting. Sup. imps. Four prints from the Villot Collection.

2085 Astronomy, Architecture, The Rhone and the Mediterranean, The Seine and the Ocean. Four prints from the Villot Collection.

2086 Different subjects. Eight prints from the Villot Collection.

VEYRASSAT.

2087 The Cabinet-maker's Family, d'après Rembrandt. Sup. imp. Before any letters. With autograph of the artist.

VITTINGHOF.

2088 A Shepherd.

VAN DE VALDE (ADRIAN).

Eminent designer, painter, and engraver. Born 1639; died 1672. Particularly excelled in the representation of cows, oxen, sheep, and goats. His touch is light and delicate, yet free and full of spirit.

2089 (*a*) The cow, heifer, and the bull. Bartsch, 1.
(*b*) The cow lying down. Bartsch, 2.

2090 (*a*) The cow, heifer, and the bull. Bartsch, 1.
(*b*) The cow lying down. Bartsch, 2.

2091 (*a*) The two oxen. Bartsch, 3.
(*b*) The two cows and the sheep. Bartsch, 4.

2092 (*a*) The three cows. Bartsch, 5.
(*b*) The oxen in the water. Bartsch, 6.

2093 (*a*) The three cows. Bartsch, 5.
(*b*) The goats. Bartsch, 10.

2094 (*a*) The horse. Bartsch, 7.
(*b*) The calf. Bartsch, 8.

2095 (*a*) The dog. Bartsch, 9.
(*b*) The goats. Bartsch, 10.

2096 (*a*) The lamb. Bartsch, 14.
(*b*) The two sheep. Bartsch, 15.

VAN DE VALDE (JOHN).

Celebrated engraver. Born in Leyden about 1598. His point is free and spirited, and his lights broad and clear, producing a pleasing effect.

2097 { (*a*) Subject d'après Uylenbroch.
(*b*) Landscape. John Bernard Collection.

VENITIEN (AUGUSTIN).

Pupil of Marco Antonio. Born in Venice about 1490. Was one of the most eminent engravers of his time.

2098 The Nativity, d'après J. Romain. Sup. imp. N. Collection. Bartsch, 17. Very rare.

2099 The Carcass. Second state. Bartsch, 426.

VADDER (LOUIS DE).

Flemish painter. Ranked among the ablest landscape painters of his country. His touch is uncommonly free and firm, and he had a wonderful knowledge of perspective.

2100 The Winding River. Bartsch, 10.

VERSWYVEL (MICHEL).

Flemish school.

2101 The Princess Amelie, d'après Keyser. Sup. imp. Before any letters. With autograph of the artist.

VAN AVONT (PET.).

Flemish painter and engraver. Born 1619. Particularly eminent as an engraver.

2102 Water, earth, air, and fire. Four prints.

VILLOT.

2103 The Virgin and the Dead Body of Christ. Proof.

2104 { (*a*) The Musician, d'après Murillo.
(*b*) Landscape.

VAN DYCK (SIR ANTONY).

Born 1599; died 1641.

2105 Ecce-Homo. Second state. Sup. imp. Charles Blanc, 1.

2106 Ecce-Homo. Fourth state. Charles Blanc, 1.

2107 Ecce-Homo. Sixth state. Charles Blanc, 1.

2108 Jean Brengel. Sup. imp. Villot Collection. Charles Blanc, 2.

2109 Erasme de Rotterdam. A. F. Didot Collection. Charles Blanc, 6.

2110 Josse de Momper. Finished by Vosterman. Villot Collection. Charles Blanc, 10. Rare.

2111 Adam Van Noort. Sup. imp. Villot Collection. Charles Blanc, 11. Rare.

2112 Adam Van Noort. Villot Collection. Charles Blanc, 11. Rare.

2113 Pontius Paul. Sup. imp. Charles Blanc, 12.

2114 Jean Snellinx. Sup. imp. Villot Collection. Charles Blanc, 13.

2115 (*a*) Jean Snellinx. Finished by Jode. Very fine imp. Charles Blanc, 14.

(*b*) François Snyders. Finished by Neeffs. Charles Blanc, 15.

2116 Titian and his Mistress. Third state. Sup. imp. A. F. Didot Collection. Charles Blanc, 18. Exceedingly rare.

2117 Lucas Vosterman. Sup. imp. Charles Blanc, 19.

2118 Lucas Vosterman. Very fine imp. Charles Blanc, 19.

VARIN (ADOLPHE).

2119 The Lovers Surprised. Sup. imp. Before any letters. With autograph of the artist.

2120 (*a*) The Church of St. Lo. With autograph of the artist.

(*b*) A street scene. With autograph of the artist.

2121 (*a*) The Chiffonier.

(*b*) The Nativity, d'après Goltzius. With autograph of the artist.

VARIN (EUG.).

2122 St. Magdalen. Night effect. Sup. imp. Before any letters.

VAN THULDEN (THEO.).

An eminent Flemish painter, born 1607. His etchings were executed in a clear, firm, and masterly manner.

2123 The Adventures of Ulysses. A set of fifty-eight prints. Very fine imps. Very rare.

VAN VLIET (JEAN).

Dutch painter and engraver, born in 1610. His prints are executed in the manner of Rembrandt, and produce a surprising effect. The lights are broad and clear, and the shadows dark.

2124 St. Jerome. Exceedingly rare.

2125 The Beggars. A set of ten prints. Sup. imps.

2126 Seller of Rat-poison, and two other prints. Three plates.

WEST (R. L.).

2127 Three prints. Landscape, Banditti, and a head.

WENZEL (J.).

2128 Visione di Giovanni I., Re di Portlogallo, d'après Minardi.

WORLIDGE (THOMAS).

An English painter and engraver who flourished about 1760. His prints, consisting chiefly of heads and portraits, possess great merit.

2129 Portrait. School of Rembrandt.

WILL (J. G.).

2130 Three portraits. Col. P.

WINDTER (J. W.).

2131 Two portraits.

2131½ Two portraits.

2132 Two portraits.

WIERIX (J.).

An eminent Dutch designer and engraver, born in 1550. His prints are executed in a neat and curious style, and are held in great estimation by the curious collector.

2133 St. Philip, St. Bartholomew, St. Simon, and St. Thomas. Four prints, d'après Durer.

2134 (*a*) Melancholia, d'après Durer.
(*b*) The Knight, Death, and the Devil, d'après Durer. Corda Collection.

2135 St. William.

WALKER (W.).

2136 (*a*) Sir Henry Raeburn, R. A. Sup. imp.
(*b*) Sir Walter Scott. Sup. imp.

WATSON (JAMES).

Eminent English engraver in mezzotints. His plates are held in high estimation.

2137 Van Dyck, d'après Van Dyck. Very fine imp. Corda Collection.

WITT (J. DE).

2138 Children with the Attributes of the Sciences.

WALDE.

2139 Seven prints.

WOLGEMUTH (MICHAEL).

An old German painter and engraver, born at Nuremberg in 1434.

2140 The meeting of Mary and Elizabeth (attributed). Very fine imp. A. F. Didot Collection.

2141 Coat-of-arms (attributed). Very fine imp. A. F. Didot Collection.

WULLNER (CH.).

2142 The Amateur, d'après Fortuny. Proof.

WILLI (PETER ALEXANDER).

A distinguished French painter and engraver, born 1748.

2143 Petit-Wax-Hall. Very fine imp.

WEXELVERG.

2144 Hunting scenes. A set of sixteen prints.

WKRUYTENBROWDER.

2145 Landscape.

ZANETTI (COUNT ANTONIO MARIA).

A Venetian nobleman and celebrated engraver on wood and copper. Born 1680; died 1757. His prints are exceedingly rare, not only because they have always been in great demand, but because Zanetti himself destroyed all his plates after obtaining thirty impressions of each.

2146 The Virgin seated at the Altar, d'après Parmesan. Sup. imp. Before any letters. (Clair-obscur of two plates.) A. F. Didot Collection. Bartsch, 29.

2147 Six Apostles standing. Sup. imp. Before any letters. (Clair-obscur in two plates.) A. F. Didot Collection. Bartsch, 32.

2148 Back view of a man standing. Sup. imp. (Clair-obscur of two plates.) A. F. Didot Collection. Bartsch, 43.

2149 Mutius Scaevola putting his right hand into the fire. Sup. imp. (Clair-obscur of two plates.) A. F. Didot Collection. Bartsch, 57.

ZUCARELLI.

Born in 1702. His pictures were greatly admired and extolled all over Europe. Died at Florence, 1788.

2150 Group of four figures. D'après André del Sarto.

ZUCCHI.

An Italian engraver, was born in Venice, 1698, and died 1764.

2151 A Martyrdom.

ZOCCHI.

Born in Florence, 1711. Zocchi had a genius fertile in invention, pliant in imitation, and judicious in selection. Died 1767.

2152 Two compositions d'après Pesarese. Sup. imps.

ZIMMERMAN.

2153 The Magdalen. Very fine imp.

ZINGG (ADRIAN).

A Swiss engraver who flourished in the latter part of the eighteenth century.

2154 A Sea-port near Naples, d'après Mettay. P. Collection.

Z. B. M.

2155 Medea preparing for her Witcheries. A very rare print. Collection mark.

APPENDIX.

ENGRAVINGS.

VISSCHER.

2156 Two landscapes. Sup. imp.
2157 Two landscapes. Sup. imp.
2158 Two landscapes. Sup. imp.
2159 Two landscapes. Sup. imp.
2160 Landscape. Sup. imp. Guichardo Collection.
2161 Landscape. Two plates.

BENAZECH (C.).

Born in England about 1740.

2162 Daphne and Amaryllis.

HELMAN.

2163 Journée du 10 Aout, 1792.

SURNGUE.

2164 The Philosopher in Contemplation, d'après Rembrandt.

MECHEL.

2165 Allegorical subject.

GAZASSI.

2166 Two Holy Families and a Madonna and Child, d'après Minardi. Three prints.

MANDEL (EDWARD).

Born 1809.

2167 Portrait of Van Dyck, d'après Van Dyke. P. Collection.

2168 Ecce Homo, d'après G. Reni. Sup. imp.

2169 Ecce Homo, d'après G. Reni. Sup. imp.

2170 Mater Dolorosa. Sup. imp.

WEBER.

2171 Scheffer and Corinne, d'après Kaulbach. Trial proof, with artist's autograph.

2172 Poetry, d'après Kaulbach, with artist's autograph.

SEVERATI.

2173 Three prints, d'après Minardi.

MORAN (THOMAS).

2174 Harlech Castle, N. W. Proof.

2175 Glencoe, Scotland. Proof.

2176 Apple Orchard. Very fine imp.

SADELER (A.).

2177 Allegorical subject.

ANONYMOUS.

2177½ Twelve prints.

LITHOGRAPHS.

AUBRY, (LECOMTE).

2178 { The Scamandet River.
Venus' Toilet. Before any letters, with inscription by Girodet. Sup. imp.
Psyche and Cupid, d'après Girard.

2179 { Eve, d'après Raphael. Very fine imp.
Annah, d'après Girodet. Japan paper. Sup. imp.
The Rape of Psyche, d'après Prud'hon. Japan paper. Sup. imp.

BOILLY (L.).

2180 A set of eleven prints.

BELLANGÉ (H.).

2181 Military scenes. Twenty-four prints.

BUYALOS.

2182 { Laquelle Prendre?
Lequel Choisir?

BROCKY.

2183 A portrait. Very fine imp.

BERANGER.

2184 Eight prints. Different subjects.

BARON (H.).

2185 A set of five prints.

BETANCOURT.

2185½ Landscapes. Six prints.

CALAME.

English school.

2186 Eleven landscapes.

DAVID (JULES).

French school.

2187 Nine colored prints. Different subjects.

DEVERIA (A.).

2188 Le Coucher.
Le Lever.

2189 Le Sommeil.
L'Attention.

DIAZ (N. V.).

2190 Beauty. Sup. imp. Villot Collection.
Imposture. Sup. imp. Villot Collection.
The Widow. Sup. imp. Villot Collection.
The Maidens in Love. Sup. imp. Villot Collection.
The Youths in Love. Sup. imp. Villot Collection.
Frightened to Death. Sup. imp. Villot Collection.

DELACROIX (EUG.).

French School.

2191 Hamlet. Ten prints. Sup. imprs.

2192 Faust. Eighteen prints, including one portrait. Very fine imprs.

2193 A Lion devouring an Arab. Sup. imp.
A Tiger devouring a horse. Sup. imp.

DAVID (E.).

2194 Portrait of General Bosquet. Colored.
Portrait of Baraguey d'Hilliers.

DESMAISON (E.).

2195 Helena. Colored.
The Generosity of Hernan Cortez. Colored.
Gonzalo and Zulema. Colored.

FEROGIO.

2196 { Twilight. Very fine imp.
The Tempest. Proof.
The Serenade. Very fine imp. Colored.
The Ruins. Very fine imp. Colored.
The Peddler. Very fine imp. Colored.
The Pilgrim. Very fine imp. Colored.

FRANÇAIS.

2197 A set of eight prints. Original, and d'après Rousseau, Isabey, Dupré, and Marilhat.

GOYA (FRANCISCO).

Spanish painter and engraver.

2198 Spanish Bull Fight. Before any letter. Sup. imp. Full margin. Extremely rare. Villot Collection. Two plates.

2198½ Spanish Bull Fight. With letters. Sup. imp. Very rare. Three plates.

GAVARNI.

French school.

2199 { L'Artiste decouragé. Sanguine.
Après le Bal Masque. Sanguine.
Entré deux Femmes. Sanguine.
Les Valserers egarés. Sanguine.
Costumes de 1789. Sanguine.

HERVIER (ADOLPH).

2200 { Interior of a church. Proof.
Marines. Three plates. Very fine imprs.

INGRES.

2201 { Odalisque. Sup. imp. Villot Collection.
Enlarged copy, by P. Soudré. Sup. imp.

ISABEY (EUG.).

French school.

2202 A set of six marines. Sup. imprs.

LASSALLE (EMILE).

2203 Maria. Portrait. Life size. Sup. imp.

LECOMTE (H.).

2204 The Fables. Thirty prints.

MAURIN (A.).

2205 { Lord Raglan. Colored.
Duke of Cambridge. Colored.

MUILLERON.

2206 Four prints, d'après Diaz, Isabey, and Riesener.

NANTEUIL (CELESTIN).

French school.

2207 A set of seven prints, one original, and six d'après T. Couture, Isabey, and A. Van Ostade.

PIRODON.

2208 { A Poor Family, d'après Antigua.
Bohemian Girl, d'après Antigua.
Apollo and Daphne, d'après Chasseriau.
Speak to the Doorkeeper, d'après Rousseau.
A Surprise, d'après Beaulieu.

PETIT (VICTOR).

2209 A set of eleven landscapes. Very fine imprs.

REGNIER.

2210 A set of seven colored prints, d'après Comte-Calix, Gosse, Morlon, and Baron.

2211 A set of seven prints, colored, d'après Desandre.

SCHULTZ.

2212 Three prints, d'après Guerard. Colored.

VERNET (C.).

French school.

2213 The Fables. Set of thirty-nine prints.

VERNET (HORACE).

French school.

2214 The Fables, and military scenes. A set of fourteen prints.

WATTIER.

2215
- Venus and Cupids, d'après Boucher.
- The Awakening of Annette, d'après Boucher.
- Four Cupids with torches, d'après Boucher.
- The Altar of Friendship, d'après Boucher.
- Children playing with a dog and sheep, d'après Boucher. (All sanguiné.)

MISCELLANEOUS.

BENOIST, BICHEBOIS, CUVILLIER, BUCHELIER.

2216 A set of eleven prints. Scenes in Spain.

RENOUX, CICERI, DEROY, VILLENEUVE, JOLY, AND OTHERS.

2217 A set of twenty-five prints. Views in France.

FRANÇAIS, A. ANASTASI, APPIAN, J. LAURENS, AND TERRY.

2218 A set of ten prints. Landscape and Historical.

BEAUMONT, CHAM, AND OTHERS.

2219 A set of forty-three prints. Caricatures.

GERICAULT, SABATIER, CHARLET, RAFFET, H. CLERGET.

2220 A set of eight prints. Military scenes.

C. VERNET, F. ROBINSON, AND J. W. GILES.

2221 A set of five prints. Studies of animals.

AUBRY, LECOMTE, AND OTHERS.

2222 A set of five prints. Interiors and allegorical.

H. CLERGET, A. GAUTIER, LALANNE, LOUSTREL, DIDIER, AND OTHERS.

2223 A set of fifteen prints. Landscapes, etc.

WILDT, C., GUILLEMINOT, A., GREVEDON, BELLIARD, AND OTHERS.

2224 A set of thirteen portraits. Very fine impressions.

AUBRY, LECOMTE, AND OTHERS.

2225 A set of sixteen prints, d'après Girodel Trioson.

WATER COLORS.

ATOCHA.

2226 Marine, sailor and child. Signed.

2227 Landscape.

2228 Landscape.

ALARD (A. T.).

2229 The Old Farmhouse. Signed.

ADAM (VICTOR).

French school. Born 1801. Died 1866. Several of his battle scenes are in the galleries at Versailles.

2230 Military scene. Signed.

2231 Military scene.

2232 Two yearlings.

BONHEUR (ROSA).

Eminent French artist. Born 1822. Quite recently has been awarded by the French Government the distinction of Chevalier of the Legion of Honor.

2233 The Horse Fair. Original study for the painting now at the Metropolitan Museum of Art. Signed.

BONNINGTON (R. PARKES).

English school. Born 1801 ; died 1828. Pupil of Gros. Landscape, marine, and figure. Possessed great talent ; many of his works have been copied.

2234 View of Castle Cluny, Paris. From the Balori Collection.

BOUCHER (CH.).

French school.

2235 On Guard. Signed.

BOULANGER (GUSTAVE).

French school. Born 1834; died 1893. Pupil of Delaroche and Jollivet. Chevalier of the Legion of Honor. Belongs to the school of refined artists who, after 1848, created the new Greek fashion in which familiar scenes replaced the tragic subjects of the school of David. "This gifted artist will always find favor with the public."—*René Mignard.*

2236 Young Albanian Girl. Water-color and Crayon. Signed.

BENDEMANN (EDWARD).

German school. Born 1811. Pupil of the Academy, Dusseldorf, under Schadon. Portraits, allegorical, poetical, legendary, and mythological subjects, all successfully treated by him;" "to him pertain supremely patriarchal power and presence."—*J. B. Atkinson.*

2237 St. Genevieve. Signed, 1865.

BOISSON (A.).

French school. Pupil of M. Henriquet Dupont.

2238 Sunset. (Pastel.) Signed. From the Mathieu Collection.

2239 Sunset. (Pastel.) Signed. From the Mathieu Collection.

BEUCHOT (FERDINAND).

French school.

2240 A shell and child. Beautifully finished. Signed.

2241 Design for a fan. Beautifully finished. Signed.

2242 Basket of flowers. Beautifully finished. Signed.

2243 Design for fan. Winter scene. Beautifully finished. Signed.

2244 Chinese scene. Beautifully finished. Signed.

2245 Chinese scene. Beautifully finished. Signed.

2246 A Warrior. Signed.

BLANCHARD (TH.).

French school. Engraver and designer for illustrated works.

2247 Marine. Signed.

BACKALOWITZ.

2248 Woman at Prayers. Signed.

BARTOLOTTI.

2249 Theatre curtain. Signed.

BELLANGÉ (HIP.).

Eminent French artist. Born 1800.

2250 Battle scene. From the Cailleux Collection.

BORRILLI.

2251 Landscape. Signed. From the A. R. D. Collection.

BOILLY.

French school. Born 1793; died 1877. One of the most popular artists of his time. His pictures have brought high prices.

2251½ Joseph and the Wife of Potiphar. Gouache.

BOURSON AND BAGETTI.

Bagetti, celebrated French artist. Born 1764. Napoleon decorated him with the Legion of Honor. Many of his pictures are at Fontainebleau.

2252 Landscape, d'après Bagetti. The sky retouched by Bagetti.

BRONCKORST (JEAN VAN).

Dutch school. Born 1605; died 1680. Wrought first in stained glass, and gained great reputation. In 1639 he met Prelemberg, and began painting in oil. Some of his work is in the New Church, Amsterdam.

2253 Landscape, with birds, etc. From the Kat., Reub., and Goldsmid Collections. Signed.

2255 Three birds. From the Kat., Reub., and Goldsmid Collections. Signed.

2256 King-fisher. From the Goldsmid Collection.

BECAMPI.

2257 Marine.

BARBÉ (A.).

2258 Landscape, moonlight. Signed.

BOURGEOIS (A.).

French school. Born Vienne-le-Chateau (Haut Marne).

2259 Landscape. Signed.

2260 Landscape, with ruins. Signed.

2261 Landscape. Signed.

BILLOU (P.).

2262 Crossing the Brook. Signed.

COLIN (ALEXANDER MARIE).

French school. Born, Paris. Pupil of Girodet Trioson. Medals, 1824, 1831, 1840.

2263 Ischia, near Naples. Signed.

COLLIGNON (S. F.).

French school. Nineteenth century. Celebrated painter, designer, lithographer, and engraver.

2264 Country scene. Signed.

2265 Landscape. Signed.

2266 Marine.

COMPTE-CALIX.

French school. Born 1813. Paints very freely and lightly, with a luminous quality of touch never found but among the most accomplished artists.

2267 Charity. Signed.

2268 The Stolen Kiss. Signed.

2269 Kissing my Lady's Hand.

CONSTANTIN (AUGUST ARISTIDE FERNAND).

French school. Born Paris. Pupil of Picot and Couture. Painter in oils, water colors, and etcher. Exhibits at the Salon.

2270 The Approaching Squall. Signed.

2271 Landscape. Signed.

CHARLET.

French school. Born 1792. Celebrated French artist. Pupil of Gros.

2272 Visiting the Victims of the Plague. Signed.

COPELS.

2273 The Little Flirtation. Signed.

2274 Is She Coming? Signed.

2275 A Few Suggestions. Signed.

2276 After the Masquerade. Signed.

2277 The Swing.

CICERI (EUG.).

French school. Nineteenth century. Celebrated artist in oil and water colors, and one of the most noted of lithographers.

2278 Study of rocks. Stamp of Ciceri's sale.

2279 Landscape, with persons. Signed.

2280 Landscape. Signed.

2281 Entrance to a forest. Signed, 1834.

2282 Street scene. Gouache.

2283 Design for a mirror.

2284 Landscape.

CALAME.

Born 1815. Celebrated Swiss painter. Executed fine lithographs and etchings, both now very scarce.

2285 Landscape, Switzerland. Signed.

2286 Landscape.

2287 Landscape. (Attributed.)

CALMELET (HEDWIG).

Nineteenth century. Born at Laon (Aisne). Exhibitor at the Salon.

2288 Landscape. Signed.

CAPLIN (CHERIE).

French school. Born 1789. Celebrated designer and line engraver.

2289 Landscape, with village, tower, and bridge. Signed.

2290 Landscape. Signed, 1843.

CHAPLIN (CH.).

Eminent French artist. Nineteenth century.

2291 Fortune. Drawing for a fresco.

CHILLIS (H. R.).

2292 Landscape. Signed.

CRAPELET (AMABLE LOUIS).

French school. Born Auxerre (Yonne). Pupil of Durand-Brager. Travelled in the East.

2293 In the Desert of Sahara. Signed.

CALLOW.

2294 Marine. Signed.

COUDOUZE (ANAIS).

2295 Feeding the Pets. Signed.

2296 Making Wreaths. Signed.

CHAMPIN (J. J.).

French school. Born 1796; died 1860. Born at Sceaux (Seine). Pupil of Storelli and Regnier. Exhibitor at the Salon.

2297 Landscape. Paris in 1815. Signed.

2298 Landscape. Paris in 1815. Signed.

CAPURRO (FRANCESCO).

Celebrated Italian artist. Flourished about 1690. Pupil of Fiaselli and Spagnoletto. Died of fever, in the prime of life.

2299 The Martyrdom of St. Peter. Sketch for his large painting, which is in Rome.

2300 The Virgin, with the Child and Angels.

CASAS (L. F.).

French school. Died Paris, 1827. Celebrated painter, architect, and etcher. Pupil of Lagrence.

2301 The Tomb of the King of Judah.

2302 Group of Turks sitting on a rug; study for large painting.

2303 Group of Turks.

2304 Group with three figures.

2305 Group of three figures looking at a piece of sculpture.

2306 Group of figures and lion.

2307 Six studies of costumes—two figures in each.

2308 Study of different groups.

2309 Turkish fountain and figures.

2310 Study of groups with a camel.

2311 Six studies of costumes.

DARCY (DUMOULIN).

2312 Feeding the Donkey. Signed.

DAVID (G.).

2313 At the Book-stand, Paris. Signed.

2314 Praying for the Absent One. Signed.

2315 The Sick Child. Signed.

DEVERIA (EUGENE).

French school. Born in Paris. Pupil of Girodet. Exhibitor at the Salon. Chevalier of the Legion of Honor.

2316 The Color Bearer. (Attributed.)

2317 Italian Bread Seller. (Attributed.)

DELACROIX (AUGUSTE).

Celebrated French artist. Born Clermont Ferrand (Puy-de-Dome).

2318 Italian Peasant Girl. Signed.

2319 Group of Fishermen. Signed.

2320 Marine. Signed.

DELACROIX (EUG.).

French school. Born 1795; died 1863. See notes to Drawings. Pupil of Pierre Guerin.

2321 Lion devouring a piece of meat.

2322 Moorish scene. Signed. From the C. R. Collection.

DUCHESNE (ADOLPHE).

French school, 1797.

2323 Landscape, with two palm-trees. Signed.

DUPRÉ (JULES).

French school. Born at Nantes, 1812; died —. Studied design in his father's porcelain manufactory. Medals and title from the French Government. "Many of his paintings are only a very few inches square, yet they are as large as nature itself in the impression they produce."—*René Menard.*

2324 Landscape.

2325 Landscape.

DAVID, J. (GENOVESE).

2326 The finding of two dead bodies. Gouache.

2327 Allegorical subject. Gouache.

DELL' ACQUA (CESARE).

Italian school. Born Pirano, Istria, 1821. Painted in the Academies of Venice and Paris. Pupil of Gallait in 1857. Exhibitor at the Salon.

2328 Peeping at the Birds' Nest. Signed.

DEBUCOURT (P. L.).

French school. Born 1757; died 1830. Engraved in colors, using a ground of aquatint with rare talent.

2329 Girl in a park. Balori Collection.

DE BOISSIEU (J. J.).

French school. Born 1736; died 1810. Water colors by this artist are exceedingly rare.

2330 Marine landscape. Collection mark. Signed.

2331 Landscape, with building. Collection mark.

DEVECHE (A.).

2332 Interior. Signed.

FRANTZ.

2333 Marine. Signed.

2334 Marine. Signed.

2335 Marine. Signed.

2336 Marine. Signed.

2337 Marine. Signed.

2338 Marine. Signed.

2339 Church on the bank of a River. Signed.

FLOREZ.

2340 Marine. Signed.

2341 Marine. Signed.

FRANCIA (A. F.).

Flemish School. Nineteenth century.

2342 Landscape, Switzerland. Signed.

2343 Landscape, Switzerland. Signed.

FOUCHIER (E. DE).

2344 The Old Gate, Castle Pau. Signed.

2345 At the Wharf. Signed.

2346 Peasants' home, Nice. Signed.

2347 Seashore, Biarritz. Signed.

FANCELLI.

2348 Groups painted by this artist that they might serve as models for his friend Pinellé, who was a landscape painter.

FENTZBACH.

2349 Landscape. Signed.

GERICAULT (JEAN LOUIS A. T.).

Eminent French painter. Born 1791 ; died 1824.

2350 Roman horse-race. Pen. Camille Marcille Collection.

2351 The Circus. Pen.

GIGAROTE.

2352 Marine, near Naples. Signed.

GIESEL (I. L.).

2353 Landscape, with temple. Gouache. Signed.

GIRARD (PIERRE).

Eminent French artist. Pupil of Gros. Nineteenth century.

2354 La torre del Greco. Vesuvius in eruption. Signed.

2355 Two buffaloes. Signed.

2356 Three buffaloes. Signed.

2357 Seven buffaloes.

GUET (C. OSCAR).

French artist. Pupil of H. Vernet and Herseut. Nineteenth century.

2358 Esmeralda. Signed. (Has been engraved.)

GAVARNI.

2359 La Naufragée. Signed.

GENOELS (ABRAHAM).

Eminent Flemish landscape painter. Born 1640; died 1723.

2360 Landscape. Signed. Collection Kat, Collection Goldsmid.

GIRARD (E.).

2361 On the Lake. Signed.

GOBAUT (GASPARD).

French school. Born Paris. Pupil of Simeon Fort. Painter oil and water-color. Exhibitor at the Salon.

2362 French soldiers in Algiers. Signed.

2363 French soldiers in Algiers. Signed.

GIACOBINI.

2364 Landscape. (Distemper.) Signed, 1872.

2365 Landscape. (Distemper.) Signed, 1872.

HOFFER (P.).

2366 Landscape, with animals. Signed.

HIMELY (SIGMUND).

Swiss. Born 1801; died 1872. Engraved in aquatint. Exhibitor at the Salon.

2367 Landscape. Signed.

HAMILTON (JAMES).

American. Born 1819; died 1878. Drew on stone and wood. "A real poet in art, and who invests the whole work with a halo of romance."—*Blackwood's Magazine.*

2368 Marine. Sunset. Signed.

2369 Marine. Signed.

HENRY (G.).

Two scenes during the entrance of the German troops into the city of Paris, 1871 :

2370 (*a*) Bismarck has German locks put on his door. Signed. (Loizelet Sale.)

(*b*) Bismarck eating lard cakes in the streets of Anhiers. Signed. (Loizelet Sale.)

HERVIER (ADOLPHE).

French school. Born 1821 ; died 1874.

2371 Rooster and two hens. Signed.

HUBERT.

French school. Nineteenth century.

2372 Ruins of a church. Signed.

2373 Farmhouse near a country road.

HUMMEL.

2374 Landscape. Signed.

JORBIN (DE).

2375 Interior. Sepia. Painted for Mr. Cailleux, Paris, 1837. From the Cailleux Collection.

KRIEL (C.).

2376 Marine.

2377 Marine.

2378 Marine. (Attributed.)

KERHALES (RIVA).

2379 Ruins of a monastery. Signed.

KOELMAN (PH.).

Italian school. Nineteenth century.

2380 Italian lady at prayer. Signed.
2381 Italian mountaineer. Signed.
2382 Head of an old man. Signed.
2383 A Capuchin monk and Albanian woman. Signed.
2384 Jesuit, order of St. Carlos. Signed.
2385 Peasant woman of Cerbia. Signed.
2386 A pilgrim, and four other figures. Signed.
2387 Italian farmer. Signed.
2388 Peasant woman from Sora. Signed.
2389 Peasant woman from Netuno. Signed.
2390 Italian lady.
2391 Peasant woman from Caciara.
2392 Peasant woman from Sonino.
2393 Italian hunter.

LALLEMAND (PH.).

French school. Born 1629 ; died 1716. "Painted history with reputation."

2394 Interior. Pencil. Signed. From the Fortuny Collection.

LAPITO (LOUIS AUGUSTE).

French school. Born 1805 ; died 1874. Chevalier of the Legion of Honor and "The Order of Belgium." Perhaps his water-colors are more admired than his oils. His works are seen in public galleries in France, Holland, and Belgium.

2395 Landscape. Signed.
2396 Landscape. Signed.

LEBAS (HIPOLITO).

2397 Landscape. Signed.

2398 Landscape. Signed.

2399 Landscape.

LEFEVRE (AGLAE).

French school. Pupil M. Bouquet. Exhibitor at the Salon.

2400 Barque du Haut Douro. Signed.

LEMERCIER.

French school. Born Paris, 1803. The artistic painter of lithographs, "with a universal reputation."

2401 Fruit and flowers. Water-color and gouache. Signed.

LUCY (A.).

2402 The Fair at Bordeaux, 1827. Signed.

LEON (M.).

2403 The Patriarch. Signed.

LESAINT (MME.).

2404 The milking-hour. Signed.

LA COSTE.

Born Paris. Exhibitor at the Salon.

2405 Spring. Signed.

LEGABOT.

2406 Landscape. Signed.

2407 Landscape. Signed.

LASSORA (E.).

2408 The Painting Lesson. Signed.

LINDER (PHILIPPE).

French school. Pupil of Gleyre. Exhibitor at the Salon.

2409 Curiosity.

2410 The Forbidden Path. Signed.

2411 We want to be married. Signed.

MULLER (C. W.).

German school.

2412 Landscape. Signed.

MARTINELLI (DOMENICO).

An eminent Italian architect. Born 1650. His works in water-color are much esteemed. Died 1718.

2413 Entrance to an old monastery.

MONTANES (B.).

2414 Group of Neapolitan peasants. Signed.

MARTINET (ACHILLE-LOUIS).

French school. Born 1807. Officer of the Legion of Honor and Chevalier of the Order of Leopold. "A most celebrated engraver of the Old Masters' works."

2415 Portrait of a man, costume middle ages. Signed.

MECKEN (ISRAEL VAN).

Born 1440; died 1503. Painter and engraver. "The engravings of this master are well known." "His works valuable as showing the costumes and customs of his time."

2416 Interior.

MAROHN (J.).

2417 Feeding the Chickens.

MELLO (J.).

2418 Sketch of a girl. She is seen on a porch reading. Signed.

MERIAN (M. S.).

Celebrated French painter. Her drawings are executed with a truthfulness, delicacy, and beauty of color seldom surpassed. Her genius led her particularly to the study of natural history, and she designed everything from nature.

2419 Flowers and butterflies on parchment. From the De Kat and Goldsmid Collections.

MOREAU (LOUIS G.).

Born Paris about 1712.

2420 The Hermit's Blessing. Gouache.

2421 Landscape.

2422 Landscape.

MULLER (CHARLES LUCIEN).

French school. Born 1815. Member of the Institute, Officer of the Legion of Honor. One of his most noted works is "Roll Call of the Last Victims of the Reign of Terror." A copy or sketch of reduced size was sold in 1874 for $8,200. Muller attempts nothing which he does not do thoroughly well and in a truth-telling manner.

2423 Woman and children in a park. Signed.

NAISSANT (EUG. JEAN CHARLES).

French school. Pupil of Picot. Exhibitor at the Salon.

2424 Girl gathering flowers. Signed.

NAVLET (VICTOR).

French school. Born Châlons-sur-Marne. Pupil of his father. Exhibitor at the Salon.

2425 Allegorical subject. Pen and ink. Signed.

2426 Subject from the Bible. Signed.

NEGRE (ALPHONSE).

French school. Born at Ile-de-France. Pupil of Faure and Aubert.

2427 Young girl on the cliffs. Signed.

NIEMAND, VAN.

2428 Scene in Venice. Signed.

NOEL (JULES).

French school. Born at Quimper. Pupil of Charloux. Exhibitor at the Salon.

2429 Street scene. Signed.

OEHME.

2430 Winter scene. Signed.

PILS (ISIDORE).

French school. Born 1813; died 1875. In 1838 won the Grand Prix de Rome; went to the East during the Crimean War, where he made studies for some of his most noted pictures. Some of his paintings were purchased by the government. He was graduate and professor in l'École des Beaux Arts. Four subjects in the vault over the grand staircase in the Paris Opera House are by Pils. He was a brilliant painter, bold, skilful, and spirituelle.

2431 David and Saul. Signed.

2432 The Colors. Signed.

2433 Spahis' Debout. Stamp of sale.

2434 Moorish interior.

2435 Enfants Kabyle.

2436 Eight views in the Pyrénées, and study of works.

2437 Scene in the Pyrénées.

2438 Moorish doorway. Light sketch.

PEREGO (E.).

2439 Waiting. Signed.

PERELLI (G.).

2440 A Nymph and Cupid. Signed.

PINELLI (BARTOLOMEO).

Italian school. Died 1835. "His drawings in chalk and water-color are much esteemed and are very spirited in execution."

2441 On the Swing. Signed.

2442 The Donkey Ride.

2443 The Pool. Signed.

RAFFET (AUGUSTE).

French school. Born 1804; died 1860. Studied in the ateliers of Suisse and under Gros. "One of the grand names of the Art of France."

2444 After the Battle. Napoleon is seen on a hill in the distance overlooking the field.

RAMELET (CHARLES).

French school. Painter and lithographer. "Collaborateur du Charivari" in its earlier years.

2445 The Harvest-woman and her Children. Signed.

RANSONNETTE (CHARLES).

French school. Born 1793; died 1845. Was designer and engraver to the Duchess de Berri.

2446 Landscape. Signed.

2447 The Natural Bridge. Signed.

2448 The Ruins. Signed.

2449 Landscape. Signed.

RUBENS (SCHOOL OF).

2450 Design for a fan.

ROSSI (ANGELO).

Italian school. Born 1660; died 1719. A favorite scholar of Luca Giordano. They worked together in Spain.

2451 Wreath of Flowers. Signed.

J. H. R.

2452 The Two Drunkards. Water-color. Signed. From the Trilha Collection.

REMBRANDT.

Dutch school. Born 1606; died 1674. Hazlitt wrote: "Rembrandt seemed to dig his landscapes out of the earth."

2453 Road through a Forest. Very strong drawing. Pen, bistre, water-color, and gouache. Signed with monogram, 1634.

RESTOUT (J.).

2454 Turkish woman and her attendant. Signed.

RONMY.

2455 Peasant woman leading a cow. Signed.

ROWLANDSON (THOS.).

British school. Born 1756; died 1827. Caricaturist. Had great talents, a lively imagination, and wonderful facility of execution. Exhibited at the Royal Academy. He is well remembered from his "Dr. Syntax in Search of the Picturesque," etc.

2456 Charity.

2457 Mother and Child.

RUYSDAEL (JACOB).

Dutch school. Born 1625; died 1681. "Emphatically the first of Dutch landscape painters." "He designed everything from nature."

2458 The Old Mill.

SMITS (J. G.).

2459 Gathering Wood. Winter scene. Signed.

STRONG.

2460 The Daughter of the Regiment. Signed.

SWEBACH (E.).

French school. Born 1769 ; died 1827. Well-known for his "military scenes, his halts, campaigns," etc.

2461 The Groom. Signed. From Ferral Collection.

SALIANTI.

2462 Interior of a Church. Signed.

2463 Landscape. View of a river. Signed.

2464 Street scene. Signed.

SHEPHEN (S.).

2465 Landscape. Signed.

SCHEFFER (ARY).

French school. Born 1795 ; died 1858. Pupil of Guerin. Officer of the Legion of Honor. "He may be called a Romanticist. An artist of high aim and pure sentiment."—*Hamerton.*

2466 The Victims of Missolonghi. Episode of the Greek War of Independence. Signed.

SCHMYT.

2467 Goat's head. Signed (1834).

2468 Goat's head. Signed (1835).

SOULÉS (EUG.).

2469 Street scene with a church. Signed.

2470 Interior of an old abbey. Stamp of Soulés' sale.

2471 Landscape with ruins of a tower. Signed.

2472 Street scene. Stamp of Soulés' sale.

SIMONINI (FRANCESCO).

An eminent battle painter. Born at Parma, 1689.

2473 Battle scene.

SERRE (LEOPOLD.)

2474 View at Champimant (Alliers). Signed.

2475 Landscape with lake and marshlands.

SALIS, DE.

2476 Country house on bank of a river. Signed.

2477 Landscape. Signed.

SCARLOT (DE LYONS.)

2478 Sunset.

TETER VAN ELVEN (PAUL).

Dutch school.

2479 The Faithful at Prayers. Signed.

THORELLE.

2480 Vesuvius in Eruption. A Capuchin Father is seen praying. Signed, 1832.

TOURNEMINE (CHARLES EMILE DE).

French school. Born in Toulon (Var.). Pupil of Isabey.

2481 Marine. Signed.

VERNET (HORACE).

Was a member of the Institute. His pictures are in the galleries of Europe and in the best collections. "An artist by right of birth, a skilful designer, let us salute him as the last and greatest of the Vernets."—*L. Lagrange.*

A set of six water colors describing the life of Mlle. la Valliere and Louis XIV.:

2482 (1) The meeting of Mlle. de la Valliere and Louis XIV. Signed.

2483 (2) Mlle. de la Valliere is presented to Louis XIV. at court. Signed.

2484 (3) Louis XIV. courting Mlle. de la Valliere. Signed.

2485 (4) Mlle. de la Valliere discovers that the king is false to her. Signed.

2486 (5) Mlle. de la Valliere begging to be allowed to enter a convent. Signed.

2487 (6) Mlle. de la Valliere takes the veil. Signed.

NOTE.—The above set has been engraved.

2488 Battle scene in Egypt.

2489 Battle scene.

VERNAT.

2490 Landscape. Signed.

VAN ELVEN.

2491 Street scene. Signed. From the Ferral Collection.

VAN WOENSEL (P.).

2492 Flowers. Signed.

WOVERMAN (SCHOOL OF).

2493 Noonday rest, South America. Gouache.

ANONYMOUS.

2494 Moonlight and firelight. Gouache.

2495 Scene in Egypt.

2496 Landscape.

2497 The Sentinel.

2498 The Devil's Bridge.

2499 At the Foot of the Water-fall.

2500 Interior.

2501 Three Chinese water-colors.

2502 Six views in Venice. Gouache.

OIL PAINTINGS.

BARNEY (E. I.).

2503 The angel appearing to Abraham. Signed.

2504 Ulysses recognized by his old nurse. Signed.

BENDELARI.

2505 The sleeping girl. Signed.

BONPIANI.

2506 Blessing the dying child.

BESSON (FAUSTIN).

2507 A ball in the time of Louis XVI.

Presented by the artist to his friend, Martinet.

CARACCI (AGOSTINO).

Italian school. Born 1557; died 1602.

2508 Galatea.

CHON.

2509 Flowers. Signed.

2510 Flowers.

COYPEL.

2511 Bacchanal.

2512 Bacchanal.

CLEENEWERK (HENRY).

2513 Lookout Mountain (Chattanooga). Signed.

2514 Valley of the Mohawk.

COROT (J. B. C.).

French school. Born 1796; died 1875.

2515 Landscape. Signed.

CORREGGIO.

Italian school. Born 1494; died 1534.

2516 The Virgin, the Child, and St. John the Baptist.

2517 Nymph and Satyr.

DIAZ (E.).

2518 The Pool. Signed.

DIAZ (N. V.).

French school. Born 1807; died 1876.

2519 Nymph and Cupid.

DUBOIS (FRANÇOIS).

French school. Born 1822.

2520 The Coronation of Pepin Le Bref.

Sketch for his large painting which is at Versailles.

2521 St. Louis at Dimiette.

Sketch for a large painting.

2522 St. Louis at Dimiette.

Sketch for a large painting, different composition from the above.

DUGHET (GASPAR).

(Called Poussin.) French school. Born 1613; died 1675.

2523 Landscape. Sunset.

From the collection of Don Vicente Peleguer, President of the Academy of Fine Arts, Madrid, and Engraver to the Royal Family. Also from the Cullen Collection.

ETTY (WILLIAM).

English school. Born 1787; died 1849.

2524 Academic study of a man.

FOLTZ (PHILIPP).

German school. Born 1805; died 1877.

2525 Landscape, Switzerland.

FRAGONARD (J. HONORÉ).

French school. Born 1732; died 1806.

2526 Subject from Roman history. Roman warriors on horseback.

FRANCESCHINI.

Italian school. Born 1611; died 1689.

2527 The Virgin, the Child, St. Joseph, and a bishop.

GENIX.

2528 Landscape with wind-mills. Storm effect. Signed.

GIARE.

2529 Silvio Pellico in prison. Signed.

GIRARD (d'après).

2530 Psyche receiving the first kiss of Love.

GOYA Y LUCIENTES (FRANCISCO).

Spanish school. Born 1746; died 1828.

2531 Doves.

From the collection of Don Vicente Peleguer, President of the Academy of Fine Arts, Madrid, and Engraver of the Royal Family. This painting was one of the unsigned works found in Goya's studio at the time of his death.

2532 A cow and her calf.

From the collection of Don Vicente Peleguer, President of the Academy of Fine Arts, Madrid, and Engraver to the Royal Family. Also from the Cullen Collection.

2533 A bull.

From the collection of Don Vicente Peleguer, President of the Academy of Fine Arts, Madrid, and Engraver to the Royal Family. Also from the Cullen Collection.

KIEFFIN.

2534 Landscape. Sunset effect. Signed.

KOELMAN (PHILIP).

2535 Italian peasant woman. Signed.

2536 Listening to the hunter's tale.

LAMBINET (ÉMILE).

French school. Born 1815; died 1878.

2537 Interior. Sketch presented to the artist Pils by Lambinet.

2538 The artist sketching.

2539 In the woods.

LANGLOIS (CHARLES).

French school. Born 1789.

2540 Cavalry Charge. Campello, 1823. Sketch for his large painting which is at Versailles.

LEPAULLE.

2541 Crowned with Marguerites.

LE ROY.

2542 Joseph and the Wife of Potiphar.

MARIANECI.

2543 Study of man's head.

MELBY (F. G.).

2544 A Hurricane on the Coast of Cuba. Signed.

MURATON (A.).

2545 Christopher Columbus in Chains. Sketch for his large painting. Signed.

2546 The Poor Man and the Capuchin. Signed.

2547 Death and a Young Woman. Signed.

2548 The Vigil. Signed.

PILS (I.).

2549 Artillery Encampment.

2550 Horse.

2551 Cavalry Horse.

2552 Academic study of a man.

2553 Head of an old man. From the Duvivier Collection.

2554 Hebe. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2555 Venus. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2556 Vulcan. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2557 Head of Neptune. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2558 Neptune. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2559 Nymph. Study for the Triumph of Minerva for the Grand Opera House, Paris.

2560 Satyr. Study for Orpheus for the Grand Opera House, Paris.

2561 Study of a woman (La Seine) for "The City of Paris," Grand Opera House, Paris.

PAGES.

2562 Landscape.

POTTIN.

2563 The Toilet. Signed.

RAPHAEL. (Attributed.)

2564 St. Catherine.

RIBERA (SPAGNOLETTO).

Born 1588 ; died 1656.

2566 St. Jerome.

ROSA (SALVATORE).

Italian school. Born 1615 ; died 1673.

2567 Battle scene. Signed.

2568 Jason and the Dragon.

ROTTENHAMER (J.).

German school. Born 1564 ; died 1623.

2569 Adam and Eve, d'après A. Durer.

RUBENS (P. P.).

Born 1577; died 1640.

2570 Head of old man. Profile.

SCHLESINGER (H.).

German school. 1837.

2571 The Two Sisters. Oriental scene. Signed.

2572 The Return from Church. Signed.

SIGNOL (ÉMILE).

French school. 1802.

2573 The Taking of Jerusalem.

Sketch for his large painting, which is at Versailles. Signed.

VANDER HELST (BARTHOLOMEUS).

Dutch school. Born 1613; died 1670.

2574 Portrait of a priest.

VERNERT.

2575 The Bath. Signed.

VERBOECKHOVEN (EUGÈNE).

Flemish school. Born 1798; died 1889.

2576 Crossing the Brook.

Presented to his friend, Henry Monnier, Brusselles, April 4, 1834.

WINTERHALTER (F. X.).

French school. Born 1806; died 1873.

2577 Two Albanian girls. Signed.

ANONYMOUS.

2578 A nymph at the bath.

2579 Mary Magdalen before the Cross. Signed, A. N.

2580 Battle scene.

2581 Roman History.

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